

The booming blank tape business

Spotlighted in this issue

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V 72

Billboard

• NEWSPAPER

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A BILLBOARD PUBLICATION
SEVENTY-EIGHTH YEAR
The International
Music-Record-Tape
Newsweekly
TAPE/AUDIO/VIDEO PAGE 38
HOT 100 PAGE 78
TOP LP'S PAGES 80, 82

1st U.S. Anti-Piracy Arrest

WASHINGTON — The Justice Department made a historic first arrest last week for anti-piracy violations in connection with its own prosecution of record bootlegging of post-Feb. 15, copyrighted records (Billboard, Aug. 19). The arrest, made in New York City, involved an order for stamped plates to master Bill Withers' album hit, "Still," on Sussex label.

Justice spokesman said he alleged violation by Walter Ronald Matthews, who was apprehended by the FBI on a warrant issued by the U.S. Assistant District Attorney in Atlanta.

According to the complaint filed and FBI reports, Matthews allegedly worked for the listed Sound Corp. and ordered two stampers plates and a master to be made recorded from a tape. The Vistel people recorded the master from a Bill Withers album, and checked it with a bona fide Sussex album, which

(Continued on page 84)

Racks In Price Confab; Discuss RIAA Survey

By PAUL ACKERMAN and EARL PAIGE

NEW YORK—Key rackjobbers, seeking an answer to narrower profit margins resulting from price increases in blank tapes and others, convened for an exploratory rap session Wednesday (9) at the Regency O'Hearn Hyatt Hotel in Chicago.

Present were the cream of the rackjobber segment of the record business, including Amusement, Linn, Linn, Linn, Jim Schwartz, J. o h n n y Kaplan, representing the Handelman Com-

pany, David Lieberman, Norman Hausfater, Milt Saltstone, David Press, Jesse Scott and others, including Michael Malman, NATRA executive director. Malman recently issued a statement terming the manufacturers' moves a backtracking on their promise to keep closely on the heels of statements in Billboard by Helliker, Norman Wienstroer and Lieberman who protested the price increases as unjustified.

Along with a consideration of

what, if anything, can be done by the rackjobbers to counteract the price schedules, it was revealed at the Chicago meeting that the Record Industry Association of America had completed a survey of the record business, according to what they thought of the NARM convention and manufacturer participation therein. The RIAA members surveyed were awaiting a good return for their participation.

(Continued on page 84)

NATRA Calls For Expert 'Job Bank'

By RADCLIFFE JOE

PHILADELPHIA—There is a growing movement among a faction of NATRA members for the establishment of a job bank from which employees could be transferred to other companies in the broadcast industry could be called when employment opportunities present themselves. This was brought up at NATRA's seventh annual convention here.

The group is also pushing the issue of unionization of NATRA members. Their effort to create continuing inquiries, job opportunities, employment security and benefits on wage scales among black tape dealers.

According to spokesman for the group, challenges to the FCC of the license of malpracticing stations is only half the answer to the problem. The other half of the answer they claim lies in NATRA's ability to supply trained personnel

(Continued on page 84)

Foley's Puts CTV In Disk Dept.

By BOB KIRSCH

LOS ANGELES — Videotape, both blank and pre-recorded, will be bought and sold through a record and tape department of Foley's in Houston, and vice president, sales promotion, Lee Dowbow feels the pills will have to be changed to make the new department a success.

"Software in video will have to be a mass market if you don't want to be a niche audience," Dowbow said. "And I see people, such as the rackjobbers, who are doing the big job with the item."

Dowbow also said Foley's will sell all videotape in the record and

tape department and added, "The record buyer will be the buyer for all videotape, not the hardware man. The television buyer will buy in hardware for the TV buyer."

"The record and tape buyer," he continued, "is the man who

knows what's happening in software, so he's the logical choice to purchase it. The same holds true in hardware for the TV buyer."

Foley's is handling *Cartrivision*

(Continued on page 40)

Moss Traces A&M Rise to Eminence

By NAT FREEDLAND

LOS ANGELES—A&M Records doesn't want to be the No. 1 label in the record business, but it wants to be the No. 1 label in the record business, according to Jerry Moss, president of the company, who is the man in charge of the company's future.

A&M has been hitting enough home runs to make the No. 4 position in Billboard's chart action for both singles and albums during the first six months of 1972 (Billboard, Aug. 5). Moss was at the A&M offices for an interview this summer with *Billboard* on the tenth of August, to set up 10th anniversary festivities for the company.

"At least after 10 years, the competition has stopped saying A&M is a one-shot label that can't last," said Moss. "We've got our own place to go to, to prove as exciting... and hopefully twice as profitable."

A&M is now the largest record-tape producer selling through independent distributors, rather than owning its own branches. "We've always preferred to work with people who are working for themselves, and who make

(Continued on page 84)

VidExpo Eyes Retail Thrust

NEW YORK—Ramifications of VidExpo here at the Roosevelt Hotel this week go far beyond the educational/industrial orientation of exhibitors and panelists. One reason is that retail firms such as Peacock Books in Chicago are predicting the heretofore school business slanted Sony U-Matic to consumers.

Put another way, it can be said that innovative retailers are growing more aware of systems with



...You've Come A Long Way Baby—BOB SEGER, SMOKIN' O.P.'s
—Now Saturating Boston, Houston, Dallas, Seattle, Los
Angeles, San Francisco, Chicago, Miami, and Detroit. Yet Get
A Little Love, Baby, on Palladium, on Palladium, on Palladium.
By Warner/Reprise. MS 2102.

(Advertisement)



(Advertisement)



Album cover can be
assembled into a
genuine cigar box,
stash box, cash box,
or whatever kind of
box you happen
to get off on.



FTR-1007

GRUNTA
RECORDS

TAPES

Manufactured & Distributed by RCA Records

Jefferson Airplane
Jack Casady • Bass
Paul Kantner • Vocals, Guitar
Jorma Kaukonen • Vocals, Lead Guitar
Grace Slick • Vocals, Piano
Papa John Creach • Violin
John Barbata • Drums, Cheet
Rip Torn as Long John Silver

The Jefferson Airplane will appear:
Aug. 21st • Rubber Bowl, Akron, Ohio
Aug. 22nd • Cobo Hall, Detroit, Mich.
Aug. 24th, 25th • Auditorium Theater, Chicago, Ill.
Sept. 3rd • Hollywood Bowl, Hollywood, Calif.
Sept. 7th • International Sports Arena, San Diego, Calif.
Sept. 8th • Community Center, Tucson, Arizona
Sept. 10th • Albuquerque City Arena, Albuquerque, New Mex.
Sept. 15th, 16th • Winterland, San Francisco, Calif.

Wexler & Jacobs Perk Air Summit

LOS ANGELES—Dual keynotes stressed the need for originality, innovation and a greater mix of recorded product to a record turnout of over 500 at the Fifth Annual National Broadcast Programming Forum here at the Century Plaza Hotel Friday (18).

Jerry Wexler, executive vice president of CBS Records, urged "love and respect of music" and blasted the rapidly eroding play list. Wexler envisioned a "one-record play list" with a different title each week. "In the first quarter, 'If black and other root music isn't played, it will damage the corpus," Wexler noted that independent artists were finding entry into radio with consistent release of r&b, gospel and country. He regretted the passing of the era when, he said, "the greats" like the late Leonard Chess "did the whole number from producing the record to getting out on the road to promote it."

Wexler briefly commented on "the new breed of millionaire revolutionaries," referring to some record company executives demands. He also spoke sympathetically of some of the rock press, who, when taken on a foreign promotion junket, end up holding a "trump press conference" about the record business is being run." He called the present era one of "excuses," comparing how he and Eric Clapton, who was in the audience, years ago to check if they could go a half-hour overtime with a five-piece band. Wexler said he had just finished a junket to Texas

with Sir Douglas Sahm, wherein he felt progressive country is "one of the hopes."

"There are not enough KSAN's. If there were more, our culture would be more vibrant," said Ron Jacobs, program director of KGB, San Diego, flayed radio for its lack of courage. "It's insane for everyone to look everywhere but themselves. Forty records over and over again is intellectual constipation." He urged that radio "orchestrate" for a week, not just an hour.

(Continued on page 4)

NATRA Payola Stand; Shriver Conf. Address

PHILADELPHIA — The National Association of Radio & Television Announcers (NATRA) has taken a decided stand against payola in the broadcast industry. In a statement issued here at the opening of the association's seventh annual convention by its president, John J. Shaw, NATRA stressed that the inequities of the industry can in no way justify the practices of payola.

The association's executive board continues: "NATRA will continue to use its energies and influences to accelerate its efforts in upgrading the overall welfare of the black broadcaster."

So deep is the organization's concern over the continuing ramifications of payola that it has scheduled several meetings, workshops and seminars to explore the roots of industry ills that spawn the practice, problems and the ultimate solution at its grass roots.

Meanwhile Democratic vice presidential candidate, Sargent Shriver, addressed the association's conference, Aug. 18. It was the first time in the organization's history that someone of this political caliber had addressed one of its meetings.

Shriver's presence at the NATRA convention brought a tightening of security as FBI and undercover agents were present among delegates.

The entire 1972 convention featured a general and uniformed sense of organization which had been plagued by innumerable ills throughout its growth period.

This year's NATRA convention was held in Atlantic City. In your hands we place the dreamland, according to Lucky Cordell, the

(Continued on page 84)

TVC Software Picture Bright- Tied to Players

By KEN WINSLOW

NEW YORK — The Research Institute's Investor's Service says opportunities for television cartridge program producers "seem very limited." The company's senior appears to present the greatest possibilities for explosive growth . . . nevertheless the ultimate success of software depends on hardware.

Currently, the proliferation of TV cartridge systems (opera-tional through sets and VCRs). Moreover, several firms are going into self-contained rear projection film cartridge/cassette systems, using everything from 8mm to 70mm.

In order to even review the four types of TV cartridge systems is a tall order, but not yet, yet there is software now available, or being planned, in all areas. The film system, most prominently identified, is EVA, has about 800 units available. EVA, Motorola Teleprogram, Kodak, though, has built a "feasibility model" film VCR player and several European Norelco VCR. All are noninterchangeable; however, an electrical connection is the one system to another, quite easily.

The remaining two systems—video disk and holographic tape—are still developmental.

Screen Estimates

Tape systems, since they afford record and play, are somewhat (Continued on page 84)

MGM Stages GOP Concerts

By ELIOT TIEGEL

MIAMI — The White House has invited MGM Records to develop a series of contemporary music concert "events" at the 1972 GOP convention here starting Monday (21). MGM label president Mike Curb, and his associate Mike Neiman, will be in charge of the tour to follow a nostalgia concert which precedes the convention on Sunday.

Appearing gratis for the audience is Youngstown Mayor James J. Fazio, Tuesday evening (22) at the outdoor Miami Marine Stadium are: Don Costa, Mike Curb and his band, the Curb Gang, Sammi Davis, Jr., Bob Goldsboro, Solomon Burke, Patricia

With the exception of this same pack, will perform on Wednesday evening (23) at the Americas Hotel. Jesus James and the River City Street Band will appear in place of Sammi Davis and Fright

(Continued on page 4)

99,000.

He said that he has arrangements with manufacturers whereby LP's by the artists are placed up by the artists' companies.

Mike, distributor, at a price ranging from 20 to 30 cents per LP.

The store has 1,500 square feet of space in all accessible areas laid out in low browsing racks for easy customer accessibility and for management control. Adler stated that the stock on hand runs from \$1,000 to 12,000 LP's. The outlet does not handle tapes.

The store is open seven days a week, and employs persons including a security guard. The average customer is 20-30 years of age, usually a collector, and the price is low. The two main reasons are the main reasons for the "non-existent" problem of theft.

Included in the store's catalog are books by F. F. Philip, Jerry Fanta, Brown, Arnes Franklin, Judy Garland, Dionne War-

wick, the Four Tops, Iron Butter-

fly, Herbie Mann, John McLaughlin, B.B. King, Jimi Hendrix, Diana Ross and the Supremes, Cannonball Adderley and Junior Mance.

"An unusual situation," Adler stated. "In the fact that quite often 10 percent of the volume is in soundtracks, even from pictures never released." He also noted that "20-30" package sales are "common."

Adler attributes a large part of his success to advertising and he quoted a figure of \$3,000 as the amount he spends on local and national papers as the trades. One of the "greatest" advertisements, he continued, "is the word of mouth generated from our customers, who bring their customers to the store each day."

Adler also has an interest in another local retail operation in that he handles the plans for the juke-junk division of the store.

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wick to more quickly reach out to consumers, too. "We must know the trends more quickly," Ahern added. He said that he is presently interviewing market research firms to determine the best way to set up an in-house or agency affiliation which would study record buyers' habits. He visualizes a bureau of record buyers.

Ahern, who set some kind of a distance record for travel in con-

tracting distributors and radio while at Vee-Yee, said he and national sales manager, Jim Weller, will

soon start a whirlwind two-month series of trips nationally, comple-

ting existing distribution, major accounts and new ones.

He also is looking for more train-

ing regional personnel in the center

(Continued on page 6)

\$630G ASCAP Writer Awards

NEW YORK — The American Society of Composers, Authors and Publishers has completed the 11th annual meeting of the Special Awards panels for the year 1972-73. The panels, which number 800, are designed to recognize and to offer financial encouragement to ASCAP's newer writers, as well as to honor the work of the city president, Stanley Adams, noted that the awards are over and above the regular distribution of royalties.

The list of award winners includes Pulitzer Prize winner Jacob Druckman, John Guare, co-writer of "The Cherry Orchard," and

Gentlemen of Verona," Nashville

writers Jerry Foster and Bill Rice, jazz artists Bill Evans, Art Tatum, Mary Lou Williams, Gil Evans and

contemporary writers/artists

Carly Simon, Bookie T. Jones, Jackie DeShannon and Harry Chapin.

Writers named to pop awards

include Jackson Browne, "Take It

Easy" and "Rock Me On The

Week" by CAPAC's

Billboard Publications, Inc., 165

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(Continued on page 6)

rate: annual rate, \$40; single-copy price, \$1.25. Second class postage

Cutouts Prove Store's Success

By JIM MELANSON

NEW YORK—Retailing cutouts and overstock "has proven so successful" in the Miami market, says the owner of the Wholesale Record Outlet, that current product will not enter into his future retailing plans.

The Wholesale Record Outlet, located in the north end of Philadelphia and a division of Scopio Music Distributors, has sales of \$4,000 to \$7,500 in cutouts, and according to Adler, this represents 90 percent of the outlet's business. Purchasing from record companies, Adler says, record racks jobbers "who often expect 25-30 percent return on some lines." Adler features mono and stereo selections at 47 cents, 99 cents and \$1.98.

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Adler also has an interest in another local retail operation in that he handles the plans for the juke-junk division of the store.

The arrangement calls for Adler to receive the profits from the "junk" equipment from the juke-junk division, and to go to the owner. He said that he plans to open another "full line" junk shop in the fall.

The plan, he said, is to form Scopio Record Distributors, was formed in October 1969, and services over 800 accounts in 11 countries. The warehouse encompasses 10,000 square feet, and a distribution center, and a stock of 250,000 LP's. Under a recent agreement, Scopio has been franchised as a distributor of the Scopio Blue Label, and will be known as F. F. Philip, operations manager, "this is just the first step in acquiring small labels for distribution. We will be able to provide sales, and exposure for quality, minor label product."

staffs to more quickly reach out to consumers, too. "We must know the trends more quickly," Ahern added. He said that he is presently interviewing market research firms to determine the best way to set up an in-house or agency affiliation which would study record buyers' habits. He visualizes a bureau of record buyers.

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(Continued on page 6)



E.G. Abner, left and Dick Ettinger.

For More Late News
See Page 84

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1st Yr. Smash

'Soul Train's' 45-Mkt. \$1 Mil Backing

By JOHN SIPPEL

LOS ANGELES—"Soul Train," the one-year-old syndicated weekly housing show, based on black music, has become the last full-year advertiser and the show's originator-producer MC Don Cornelius is taking out his own major advertising package in mid-September.

George Johnson, president of Johnson Products, Chicago, 18-year-old cosmetics maker considered the largest black hair block manufacturing entity in the U.S., reportedly has taken over a million dollars worth of time on the show and is advertising \$1 million. Johnson said that his expenditure on the show is the largest ever for his firm. "Soul Train" delivers such a preponderance of the market we

are interested in, that it makes TV affordable. We also advertise on it because it's such a great investment for our market. It just deserves national exposure," Johnson stated. Johnson has always been an entrepreneur and an advertiser. Prior to his record "Soul Train" appropriation, Johnson had banked two hour-long specials, "And Beautiful" (17) and "Soul Train" (18), which featured black musical groups.

"Soul Train," which is syndicated by Media Affiliates, Omaha, is now seen in over 30 markets, including Cincinnati, Los Angeles, and Atlanta. It will be seen in over 40 markets by early fall, Sears, Roebuck and Co. buy spots weekly on the show in the second half-hour. Johnson

Products sponsors fully the first half-hour.

Prod. by Tedd Powell of TP Production, New York, Cornelius is packaging a show, which he will host, in pilot one-stop stops in Cincinnati, Atlanta and Detroit, Sept. 15-17. Cast will include: Bobby Womack, the Chi-Lites, the Dramatics and the O'Jays, and two couples from among the many talented "regulars" who dance on the show.

Cornelius also has established Soul Train Products, Inc., a merchandise company with a line of sportswear ready to wear, such as sport shirts, T shirts and jeans, and stationery.

Record Firm Help.

"Motown, Stax, Columbia, Atlantic, Mercury and UA have been most helpful," Cornelius said when asked about production costs. He acts as his own talent coordinator. The four shows for the month are recorded tape, on the road, at the end of the month. Acts, who work the show, can fly in early the month, or stay the day they work and be let go at the end of the month. The average one-hour show takes three-and-a-half hours to produce. Cornelius said, "I don't need to record, because I have the charts as basis with the top 40. I need a variety of types of acts, including acts solely for entertainment; (Continued on page 24)

A&M S. Calif. TV Spots For Billy Preston's 'Wrote'

LOS ANGELES — The first A&M Records television advertising campaign for the Southern California market is being held Aug. 18-31, with 54 thirty-second spots selling Billy Preston's "I Wrote a Simple Song" album.

The spots announce an album release and feature a series of seven participating dealers. Dealer tags will alternate on the commercials, relating a retailer to the most appropriate show for his market.

Parsippany Industries are Dolphins of Hollywood, Target Records, Tower Records, Warehouse, Sears, Two Guys and Discount Record Center. The spots will be heard on KTLA-TV, KABC-TV, KTLA-TV, KTLA-TV, KTLA-TV, Head Shop, Soul Train, Boss City, American Bandstand, Rollin' on the River and various movie stations.

The campaign ties in with the success of Preston's single, "Outta Space," his Troubadour appearance for six days starting Tuesday (29), and supporting radio spots over KGFJ, KMET-TV and KMET-FM, an undergrounder.

Format of the spot is quick cuts between the album cover and Preston in the studio recording it. Preston

deputy-director was Clare Baren of the A&M creative services department. Filming was by Chuck Braverman.

According to Barbara Gioia, A&M advertising director, the Billy Preston spot will be telecast in the Los Angeles market, and in the other A&M markets as part of the company's TV ad campaign by A&M's Paul Precol-Huram in Canada and Carroll O'Connor's "Remembering You" LP in New York and Seattle.

Pickwick Int'l Budget Soul

NEW YORK — Harlem Hit Parade, an economy-priced soul label, has been formed, according to Ira Moss, president of Pickwick International, Inc., New York.

Harlem Hit Parade will be distributed, exclusively, through black one-stops, keying the sales, marketing and merchandising program for the label to urban areas.

Initial product from the new label contains 12 LPs featuring soul of the 1950's, jazz, gospel and blues in the original performances of the artists. The first two in the label's first package are "Funky Fifties," "R&B Hitmakers" and "R&B Superstars," with each LP containing 10 tracks. Subsequent LPs by the Five Keys, Fats Domino, Ravens, Harptones, King Curtis, the Staple Singers, Swan Singers, Rev. James Cleveland and the Cleveland Singers and the Gospel Harmonettes. Moss added that the label is now in production.

Joe Kennedy, former personal manager for soul acts, record producer and concert promoter, is the general manager of the label.

amount of LPs without pop "cross-over" is rapidly disappearing.

"Black music is one of the most reliable and viable areas of music to sell," says Ira Moss, president.

We believe that the soul market for quality economy-priced black music is untapped. We're going to do our own merchandising experience and marketing.

Joe Kennedy, former personal manager for soul acts, record producer and concert promoter, is the general manager of the label.

Knight Gains \$1 Mil Order

NEW YORK — Terry Knight has been granted a \$1 million order of attachment against Donald Brewer, Vice Chairman and Managing Director of Kroc's Restaurants. The order, handed down by Justice Harry R. Frank of the New York Supreme Court, specifies that each of the three restaurants in the Kroc's corporation be一审 of one-third of the total amount.

The court order stated that the local or county sheriff "levy upon such property in which the said defendants have an interest and upon such debts owing to said defendants, and satisfy the plaintiff's demand of \$1 million together with interest, sheriff's fees and expenses."

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At the end of a six-to-eight-week engagement at \$65,000 a week plus \$1,750 a week for musicians plus free accommodations.

Sonny and Cher Sue To Kaya Sahara Pact

LOS ANGELES — Sonny and Cher filed suit against Federal District Court here to have their contract with the Kaya Sahara Hotel in West declared invalid, on the grounds that the hotel didn't pick up their option to renew.

At stake is a six-to-eight-week engagement at \$65,000 a week plus \$1,750 a week for musicians plus free accommodations.

GOP Concert Set

(Continued from page 3)

Peak portions of the concerts will be televised according to Viner, Curb and his singers will do the national anthem to open the Monday evening convention session which will also be televised.

The GOP Concert will be held on

Executive Turntable

BARRY OSLANDER has been appointed professional general manager of the 20th Century-Fox music firms, based in Los Angeles. He will work under Herb Eiseman, president of the publishing wing, overseeing offices in Nashville and New York. Oslander had been Eastern professional manager for April-Blackwood for the past year, prior to that he was an independent producer. . . . E.G. Abner III, former president of Vee-Jay Records, and more recently chief of Multimedia Management, the Motown management office, continues in that post and assumed the title of vice president in charge of marketing for the Gordy family of labels. (See separate story) *

DICK WILLIAMS, Memphis area, Don Wasley, Dallas and Oklahoma areas, Steve Baker, Florida region; and David Vaughn, St. Louis and Kansas City areas, are the new promotion men just added to the staff of MCA Records. All will report to Pat Pipilo,

Raul Montane has been named national classical sales manager for Capitol Records, Inc., succeeding Fred Senfou, who has left the company. Montane will headquartered in Hollywood and will be responsible for the direction and coordination of all sales and promotional activities on behalf of Capitol's three classical labels—Angel, Melody/Angel and Seraphim—as well as the newly launched Capitol International Series. Montane was previously Midwest classical sales and promotion manager, headquartered in Chicago. . . . George L. Parkhill has been appointed director, professional artist programs, for RCA Records. Most recently, he has been affiliated with the sales and merchandising of Elton Presley product and his handled artist management.

Robert H. Hunter has been named executive vice president of Radio Shack, a Tandy Corp. company. Hunter, who had been vice president and regional manager of Radio Shack's central region, now assumes responsibility for the establishment and execution of operating policies and procedures for the chain. He succeeds G.R. Nugent, who has joined the executive group of Tandy Corp. . . . Robert R. Owen has been named vice president and general manager of Akai America, Ltd. Owen is a former vice president and general manager of the instrumental division of Ampex Corp. Also at Akai, George Simpson has been named director of operations. . . . Gwen Flora Duhaime has joined Audio-Video Communications, Inc., as director of creative services. She will also be working as a consultant and producer in the firm's recording studio. Duhaime was formerly with Mattel, Inc., in the research and design department.

(Continued on page 24)

MARCY LASKER, daughter of Jay Lasker, president of ABC/Dunhill, is one of the founders of Harmony Media Services, Los Angeles public relations firm. Co-founder is Jack Goldwater, most recently publisher of "On Stage," a concert giveaway. The 21-year-old Miss Lasker worked at the label's home office over

the past six years.



Robert F. Pierce has joined Zenith Sales Company as product (Continued on page 6)

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Dr. Hook is coming to get you. (Again.)

"Carry Me, Carrie" The next hit single from the inimitable, Dr. Hook And The Medicine Show.

It's a wailing, rocking real-life plea from Skid Row America that reunites Dr. Hook and writer Shel Silverstein: the same combo that made "Sylvia's Mother" a household commodity and a number-one single.

Dr. Hook's been called "truly the most innovative new group to come along this year."

So do come along. Again.



This One



"Carry Me, Carrie" By Dr. Hook And The Medicine Show.
45567
On Columbia Records.

© 1981 Columbia Records Inc. Printed in U.S.A.

Escargots Bourguignons	8.75
Stages:	9.25
Bisque of Lobster au Beurre ~	9.50
Conommie with Pastina ~ Vichyssoise ~	9.25
Entrees:	9.5
Fresh Filet of Sole Sauté Meunière	9.
Poached Fresh Filet of Striped Bass Hollandaise	10
Louisiana Frog Legs Sauté Provençale	9.
Suprême of Papon à la Maréchale	9.
Escalopes of Baby Veal Sauté au Madère, Forestière	9.
Calf's Liver Sauté à l'Anglaise with Bacon	9.
Beauteed Sweetbreads au Madère under Bell	10
Beauteed Double Baby Lamb Chops, Vert Fraîche	10
Entrecôte au Poivre or Beauteed Maitre d' Hôtel	10
Chateaubriand for (2) Sauce Béarnaise	10
Beauteed Beef à la Mode, Bourgeoise	10
Desserts:	10
Mousse au Sabayon ~ Macédoine of Fresh	10
Peach Melba ~ Pear Soufflé ~ Coupe au Se Mar	10
Chocolate ~ Assorted Ice Cream	10
Cherries Jubilé ~ Sauce *1.5	10

It takes more than

**Chateaubriand, potatoes Lyonnaise, and Dom Perignon
to make a hit.**

There's a Famous team who spend more time planning hits than planning lunches. Herb Gordos is one of those guys. He realizes it's not who you know, it's what you know.

Hits take thought. Lots of it. And hits take teamwork, with people like Dino Barbis in San Francisco, Larry Baunach in Nashville, Vicky Cooper and Dale White in Los Angeles, Gary Gawinek in Detroit, Joe Igro in Philadelphia, Tony Tamburano in Houston, Richard Taub in Dallas,

Ed Esserman in Atlanta, Diana Sousa in New York, and Gerry Thompson in Baltimore/Washington, giving it all their.

Hits take guts. Not luck. Or lunch. Luck doesn't take Donna Fargo's "Happiest Girl In The Whole U.S.A." and carry it to the top of the country charts, and then to the top of the pop charts. Lunch doesn't make a jazz-rock group like The Crusaders meet heavy sales and chart success.

To break unusual new acts, it takes tight organization, brainpower, and it doesn't hurt

to have a man like Kal Rudman believing in your product. (When Kal heard Donna Fargo and The Crusaders, he knew he was hearing hit material, and he let people know it. Judging from the charts, Kal was right on the money.)

Somewhere along the line, the Famous team decided to pay less attention to wine labels, and more attention to record labels. Like Commander Cody on Paramount, The Fabulous Rhinestones on Just Sunshine, Billy Joel on Family, and Melanie on Neighborhood. Not a bad menu.

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Billboard

July 1972

Volume 90 Number 27

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"AIN'T NEVER
SEEN A WHITE MAN"

#750089

Wolfgang



Talent

Superstar Gross \$62 Mil

NEW YORK—The Robert Stigwood production of "Jesus Christ Superstar" has grossed over \$62 million in both box office receipts and the sale of original cast recordings in the U.S. alone, according to figures released by the Stigwood office.

The Decca LP has grossed more than \$35 million in U.S. sales alone.

The Broadway production of the rock opera has not only recouped its investment, but has also accumulated a gross of \$4,450,546.

The original concert version of the show has grossed \$450,000 in 155 cities across the U.S., grossing more than \$8,241,000.

Another concert version, mounted last month by the Stigwood Organization, has played for cities 39 weeks for a total gross of \$4,340,245.

100 Percent Gross On Stones' U.S. Tour

NEW YORK—The Rolling Stones American tour grossed over \$4 million, and played to more than three quarters of a million fans, according to Peter Rudge, organizer of the tour. Rudge stated that there was an 100 percent gross, due to advance sales only for every concert.

He also noted that the Rolling Stones "tour" began in 1969, and 70 percent of the amount, but that was a gross figure, not net. All expenses came out of the Stone's earnings. And we spent a lot of

On an international level, J.C. Stigwood will open "Jesus Christ Superstar" in London, Jan. 18. The Sydney production in Australia, will produce the London show.

Other countries in which "Superstar" is now playing or has already played include Australia, Brazil, Denmark, West Germany, Italy, Norway, Yugoslavia and Rhodesia.

Preparations are being made for staging the show in Finland, Austria, Switzerland, Belgium, Argentina, Chile, Venezuela, New Zealand, Hong Kong, Holland and Italy.

A film version of the show, to be produced by Norman Jewison and Robert Stigwood, with Jewison directing, will be shot on location in Israel.

The new package seems more appropriate to Oliver and his effervescent entertainer with a strong, sweet voice and winning manner.

He should find a welcome at the folk-rock coffeehouse and club circuit he has been touring.

OLIVER

Hong Kong Bar, Century Plaza Hotel, Los Angeles

Oliver, whose career skyrocketed with "Good Morning Starshine," is in the process of funk up his clean halcyon image for the current youth market. He has grown a beard and has moved from Century Plaza's big Westside Room to their more intimate Hong Kong Bar, generally reserved for jazz attractions. He continues to impress with his artistry, shedding the tax and orchestra of his last visit to the hotel.

The new package seems more appropriate to Oliver and his effervescent entertainer with a strong, sweet voice and winning manner. He should find a welcome at the folk-rock coffeehouse and club circuit he has been touring.

NAT FREEDLAND

MEGAN McDONOUGH

Earl of Old Town, Chicago

This diminutive yet strong-voiced performer may well endure herself to half the houses in America with her song, "Dirty Dishes." In fact, just to imagine that your woman was about to wash the dishes and how you came from a family of seven children and that every time you're back in Crystal City, you're still talking about dirty dishes—well, that takes guts. It's understood too that Miss McDonough fought hard to have the song included in her next *West Side Nickel LP*.

Miss McDonough moves easily through a series of songs that evoke various feelings, as widely separated as one could possibly imagine. Her most recent success was "Guitar Picker" (where she first realized "bit on you means make a pass") to "Kevan" a song she wrote when she did 18, an experience that did not leave Megan bitter because she saw "so much love in between".

Perhaps not working with her regular band accompaniment, Miss McDonough can be a little edgy in her between-song patter, but by the end of her dozen numbers the crowded folk club patrons clapped heartily. EARL PAIGE

MERRY CLAYTON DAVID AKLES

Bitter End, New York

Frustration for the audience as well as the artist is usually the set-up when you fall in the number of a number—not so with A&M artist Merry Clayton and audience, with her opening number of "Stand By Me." She may have died, but Clayton's voice stayed on, reverberating, rich and strong, throughout the room. She stopped mid-song to take a break for necessary repairs, and it was pleasantly chilling knowing that she really didn't need amplification.

Together again with the "systematic" sans "Guitar Picker" Hands," "You've Got a Friend" and a rousing finale with "Gimme Shelter." Nice energy levels bapper with Clayton, especially so with sensitivity and soul sound in her performances. Special mention also for the group accompanying her.

David Akles (Electra) completed the program. He is reviewed in this section. JIM MELANSON

JESSE COLIN YOUNG J. D. SOUTHER JEFFREY CAIN

Bitter End, New York

His voice was always the warm hook that pulled audiences into the Youngbloods' music. And that band's live concerts have always

Talent In Action

generated a sense of communal well-being that is truly remarkable in the wake of the last few years of disillusionment, suggesting that the old flower power wasn't a total shuck.

For his first solo outing at the Bitter End, Jesse Colin Young (Racoon Records) provided that same warmth but the sheer physical expressiveness of Souter and Young's relaxed enjoyment of that intimacy, amplified that feeling beautifully. His songs ranged from the first solo effort on the New York folk circuit ("Four in the Morning"), through the "Love-bleeding" "Summer of Love" to his current state-trip ("Together," "Good Times"), with an emphasis throughout on the oldest but most durable of themes.

David Souter (Aqualane Records) was second-billed but promises to assume first-rate status.

As a solo artist, his performance was something to behold but that potential derives from his excellent original material. With a small band of Sonoran hybrid rock, country, blues and rock, Souter's music only implied in solid rhythmic underpinnings, could blossom magnificently.

Also on the bill was Jeffrey Cain (Racoon Records) artist whose blues-tinged guitar and vocals offered a distinct style that still demands some work from the crowd. Cain's songs should surface more clearly. SAM SURFHERE MORE

FIFTH DIMENSION

Greek Theatre, Los Angeles

New groupings within the same quintet marked their opening in Los Angeles on Aug. 26 (24) as evidence of new explorations and an enthusiasm to seek new sounds.

Rather than merely work the material of the members together and then get into individual solos, as has been the past mold, the group presented many more works outside the normal spectrum.

Thus there was a greater emphasis on songs not associated with the group, and that led to Billy Davis working with Marilyn McCoo and Florence LaRue.

Davis, offered a very slow, very intense reading of John Lennon's "Imagine" which presented a new side to his abilities, commanding himself to sustain. And then Florence sang a gutsy, though "In the Ghetto" and Marilyn began "Baby I'm a Want You" slowly which led into all 12 of her songs being delicate but beautiful harmonies.

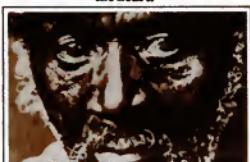
Ron Townsend, usually the tough Eli in "Eli and the Cobbins," offered one of his better performances. "Theme From Love Story" while Lamonte McLemore added the fifth bit of dash on the ensemble clearly.

The group's quartet provided a driving pulse to the theater's orchestra, replete with strings and French horns. The new group included "Love a Little Room," "I Don't Know How to Love

(Continued on page 14)

WHAT DO I HEAR?

You may not know how
helpless
Love is, when cruelly forced
to part,
And how a hard and heavy
hand
Will squeeze life's blood, from
the heart.



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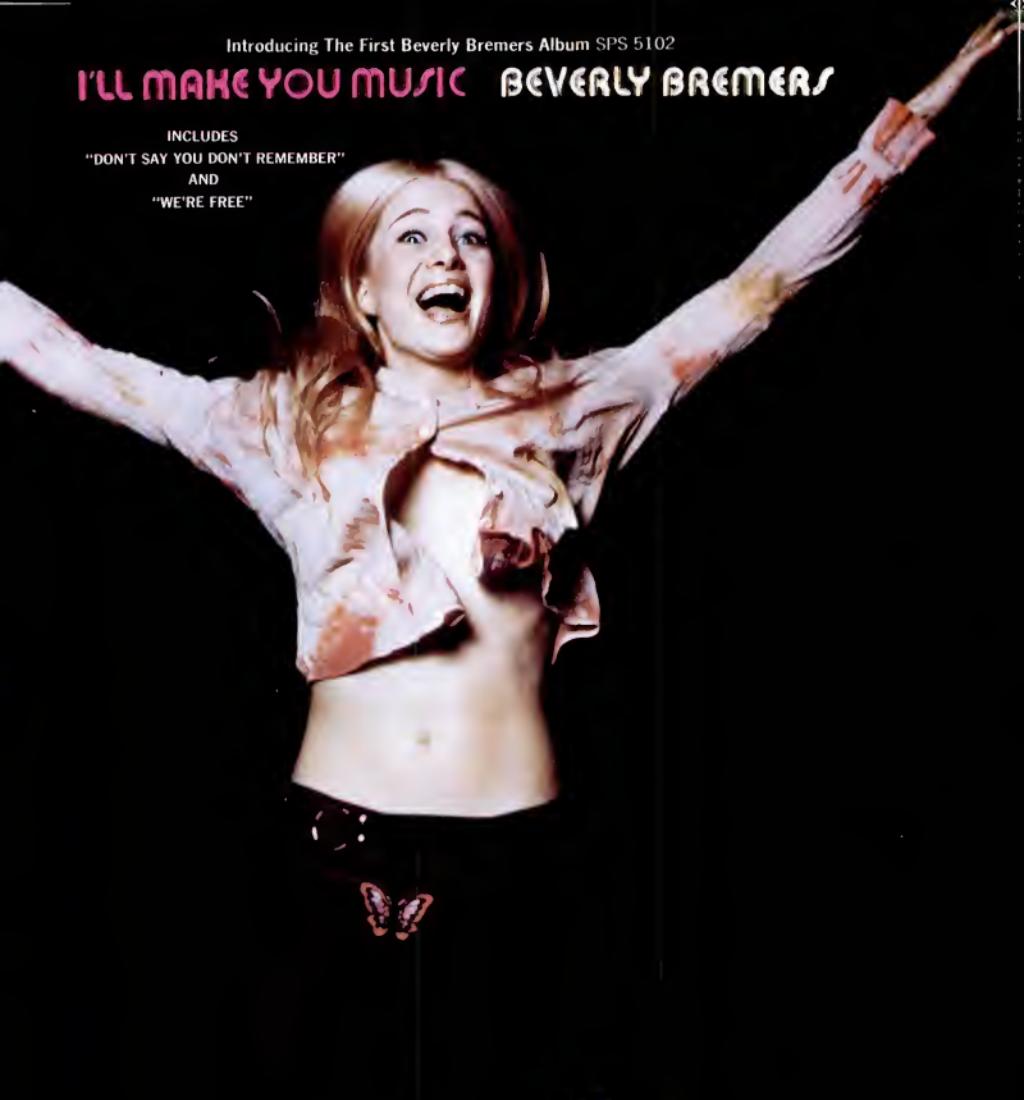
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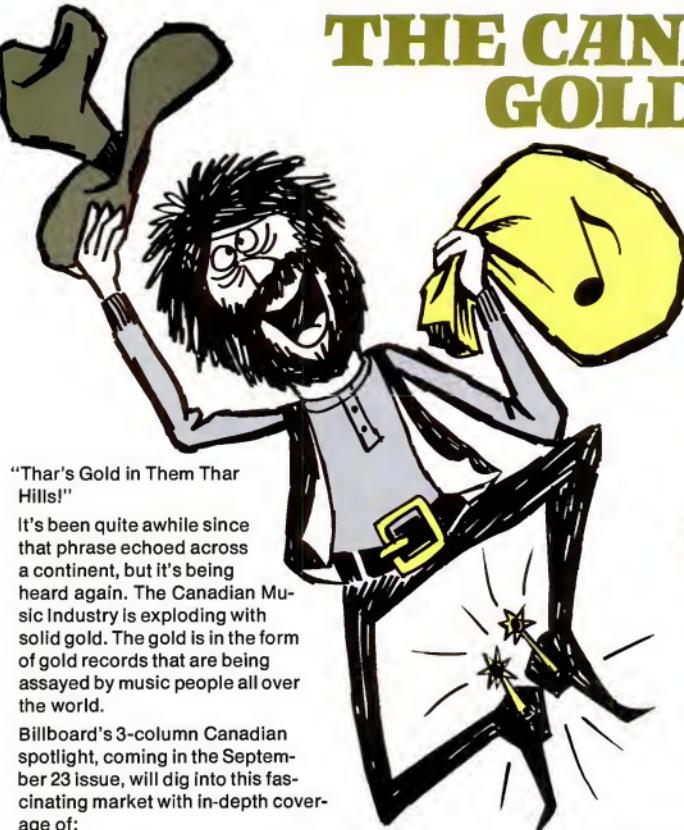
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- The Canadian studio boom
- The A&R picture
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Chicago's Aragon Room To Expose Local Talent

By ANNE DUSTON

CHICAGO, Ill. — The Aragon here will inaugurate a "Growing Talent" night for up-and-coming local and national rock groups, Sept. 8.

Jan Winn Enterprises, exclusive promoter for the Aragon, is instituting the "Growing Talent" night to help expose Chicago talent and to bring national groups to Chicago audiences, according to Rick Felt, public relations director for Winn, who also would not comment on his operations.

Felt sees rock concerts achieving rapid popularity as the place where kids go. "Three years ago Chicago couldn't have supported as many rock groups as it does now," he says. "Now there are more here in Chicago, and most concerts are sold out," he said.

The Sept. 8 bill includes the Chicago group Styx, whose album *Styx* (Wooden Nickel-RCA) has been getting lots of airplay on WCTI and WBBM-FM; the Overland Stage, with their first album on Epic, and who are produced by Lee Pomeroy; the Jersey Boys, currently owned by John Gallopin, Bob Destocki and Frank Rand; Saliac, with a single "Motorcycle Mama," Elektra; the 100 Club, Hot 100; and Gooseneck Symphony.

Chicago now has five rock concert promoters, not including the open air Aragon's summer concerts.

Jan Winn, formerly manager of the Chicago Ticketron office, formed the Winn Enterprises May 12, and obtained an exclusive lease to the old Aragon ballroom for rock concerts. Four concerts have been held, and two have been sold out; the opening

June 23, with It's A Beautiful Day, Spring and Evans, and the April 4 concert by Cannonball, Pure Food & Drug Act, REO Speedwagon and Eric Quincy Tate.

Other concerts were July 7, New Riders of the Purple Sage and the Faubus Rhinestones; and July 21, Dr. John, the Night Tripper, and Phaeophyte Leech and Eddie.

Winn uses the same concept of creating an environment for kids to grow up in and have freedom of movement that Bill Graham followed in the Fillmore East in New York.

To avoid the problems that closed the Aragon two years ago, Winn hired his own internal security force, who are compatible in age and life style to the rest of the band members, and identifiable by T-shirts with the logo "Aragon" across the front.

"The kids are cooperating, and we haven't had any problems," Felt said.

Other reasons for the hall's success are the easy atmosphere, easy availability and parking, and the policy of general admission. Felt said the hall's capacity is 3,500, and tickets are \$5. Also, a sound system designed by Continental Sound Co. can be modified to fit the hall's dimensions.

Several concerts have been filmed or taped for other media. The Doors set was taped for future play by WGGL-FM here, and the Aragon has been on *Midnight Special* and *Midnight Special* in Chicago, 44, filmed the August 4 Canned Heat concert for the Chuck Collier Underground show and syndicated to Cable TV.

Signings

King Floyd (Atlantic) has signed a new agency agreement with Paragon Agency. Alex Hodges, president of the agency, said that King Floyd are being booked for an extensive Eastern markets tour for Floyd. Sonny Til and The Orioles have returned from a New Zealand tour and have signed a new recording agreement with Clown Records. Til's first release is "Not for Her." Vicki Gelman, a Western girl, has signed with Dramatic Music Corp. The first song recorded under the new deal is "At My Place," a Seeger's "Bevin" song. Bell Air has become the first group to sign with Ultra-Sonic Productions, according to John Linde, president of the firm.

Rock Continues At New Jersey Music Fair

NEW YORK—The Garden State Summer Music Fair, breaking Alice Cooper's sell-out with an Aug. 19, 1972, evening performance by the Beach Boys, Kinks and Look-ing Glass.

The series, sponsored by John Scher and Al Hayward, has been held at the Roseland Ballroom, Jersey City, to the New Jersey State Fairgrounds, Hamilton Township site. It was at Roseland that the Beach Boys, Kinks and Look-ing Glass, paid a record gross of \$1,700 a head for the Alice Cooper show, according to Scher. The previous record had been set two weeks before by (Continued on page 14)

Japan Talent Recording In L.A. for U.S. Mkt.

LOS ANGELES—In a new move toward breaking Japanese acts in the U.S. market, Kunihiko Murai, top Japanese writer-producer, has signed to record two Japanese best-known artists in Hollywood studios for release on MGM and Bell.

Yukimura, a singer who has been featured regularly in Las Vegas during recent years, was brought to MGM by Bell's Larry Gaskins. She is due to record earlier this year. Her album is being produced by Bob Alcivar at Western Sound.

Yukimura decided to sign the Red Birds during his last visit to Japan. The MOR group, with five men and two girls, is being produced by Stern at MGM studios. Each album will be recorded in English for the U.S. release, with a Japanese version for the home market. According to Gaskins, in late August the Red Birds sing with excellent English pronunciation. Toshiko will release the Red Birds record in Japan and Bell's CBS-Sony label. She has done a Japanese album there. American back-up musicians are laying on both albums.

Red Bird's manager, Alice Au, Musie, which includes a production company and record label of the same name, is

Temptations' Try

WASHINGTON, D.C. — The Temptations registered several hundred new voters prior to an appearance at the Shady Grove Grove Music Fair here, after having been sworn in as special registrars by Mayor Walter Washington of the District of Columbia.

one of Japan's most important independent music operations. As a ballad writer, Murai has had a consistent series of No. 1 records on the Japanese charts. His material will be featured on both albums.

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Album at radio stations only two weeks as of this writing... (Billboard deadline: 8-16-72)

CONCLUSION

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*From Cher's newest Kapp album Foxy Lady KRS-5514



Radio-TV programming

Lee (Baby) Simms Tells 12-Years' Tribulations

EDITOR'S NOTE: Lee (Baby) Simms is a 28-year-old personalty at KRLA, Los Angeles. Among program directors he's an air personality's personality. Every job he's had has been happy, but in 10 years he's developed a reputation of alleged infamy that he feels most people don't fully understand. He's been hired by and fired at other stations, movements throughout the nation for, as he stated, very legitimate reason. He started on WTMV, Charleston, S.C., and has been on the air for the past year and a half. His career spans talk and MOR, as well as rock. This interview was conducted by Jay Ehrler, Billboard correspondent.

EHLER: When did you become interested in being a disk jockey?

SIMMS: Probably right when I became interested in music. I liked it before. I dropped out of high school at 16 because I felt I could learn more somewhere else, and I started working. I worked and from high school and he was a singer and had a little hand in 1961. Eddie Fisher was his hero. He had a show on WTMV, plus he had a Saturday night show on WTMV and a Sunday morning and Sunday afternoon show. His name was Eddie Fisher, and when for the post office there were no So, the gig was too much for him to do. He was gone. Then he and his TV show, Eddie Fisher, and he told him to go and find someone to do the Saturday night thing. He came and found me. I was always on the same dinner street corner.

EHLER: Were you into music at all?

SIMMS: No. I hardly ever listened to the radio. I remember a couple of songs, but I really wasn't a radio fan. I didn't listen to disk jockeys. But I did prefer rock at that time. I remember the Coasters, Presley and all that.

EHLER: You didn't have any deejay idols that you wanted to pattern yourself after?

SIMMS: No. I didn't even know any. So Hart asked me if I wanted to do Saturday from 6-12. I told him, no. I was happy just kind of hanging out. Then he said, well, it's part time. So I did it.

EHLER: That seems awfully

SIMMS: Well, that was '61 and nobody in the South was making any money in radio anyway. So I told him, OK, I'd let him know. I went and told all my buddies that I was going to do Saturday. They thought it would be far out if I was on the radio cause I could play all their favorite records, and I was. So I did it. I did it. I said, OK, and did it. I started in November 1961 and finally they wanted me to do the Sunday morning, too, so I did it. Then this disk jockey happened where Fred left and I did the Sunday night, too. So then I had his whole trip. I worked 27 hours on Saturday and Sunday.

EHLER: Who was the program director there?

SIMMS: George Wilson. George was the guy who hired me. He's probably one of the coolest guys I know, a good program director.

EHLER: Is he still there?

SIMMS: No. He's with Bartell now, WOKY-AM, Milwaukee, and FM 101.3 in Miami and Detroit and KCBO in San Diego. He's been a program director all his life.

EHLER: How did you learn to be a disk jockey? Experience, first hand?

SIMMS: Yeah, just went on the radio one Saturday night. I was doing my own show, and I had to do the records for my friends and I'd talk about what we were doing and chicks I dug and stuff like that. I worked the phones and dictated records to chicks. I had

to follow the format. They said to play one from the Top 40, or whatever it was, or whatever it was, and ever it was, play this jingle here. I remembered to do all that. I produced the show, did my own board, everything. I still do that, as far as I know.

EHLER: How did that develop?

SIMMS: I did that until December, then there was another change. Some stations had a 9 o'clock, the 9-midnight spot became available. Then I was into it, I was on my way, digging it and so I said, OK, I'll do it. Then I did it. George left and went to

Spartanburg, S. C. In January and a new program director came and he didn't like me and I didn't like him and so one night I quit and George offered me a job in Spartanburg, so I went to Spartanburg. I did a few more shows. And you know I've been falling into it ever since. For 10 years I've just been falling into this, and when this I did it, I think it's about a whole lot. I stayed in Spartanburg for about three months. The station later became WZQZ. All the good stations have names like the ZOO. George was "Snake" ZOO. (Continued on page 22)

Beautiful & MOR Music Top FM

N E W Y O R K — Although a greater percentage of FM radio stations program middle-of-the-road music than any other kind, some market segments seem to be a gentle decline in the overall popularity of the format. Not because of any slackening in the popularity of the format, but because other formats continue to grow stronger. Beautiful music stations increased to 19.3 percent, up from 13.7 percent discovered in the 1970 survey of the stations' Association of FM Broadcasters. MOR stations, incidentally, were 23.9.

Country music has now climbed into its place as a dominant FM format in the market, with stations reporting this as their format. It ranks third among all the formats reporting. The odd thing is that the percentage of stations

reporting hasn't climbed significantly, since 10.5 percent reported using this format in 1970.

Block programming on FM continues to be a factor in small and some medium markets, with 6.8 percent of the stations reporting this kind of programming.

Top 40 increased in significance, with 5.7 percent reporting this kind of format compared to 3.3 percent in 1970. Progressive rock has also had a steady increase—1.1 percent in 1970, up to 1.9 percent in 1971—but the report states, "It is generally believed in the industry that progressive rock format ranks higher in dominance than is reported in this survey. The evolutionary aspects of radio programming (rock in particular) and a definition of

terms may account for this distinction."

Religious programming was featured on 3.7 percent of the FM stations in 1970, but the 1971 FM survey shows the same as 1970. Classical music stations remained about the same—2.8 percent. Jazz and soul stations, lumped together, came in at 1.1 percent. Of all the stations, only .2 percent of the FM stations responding listed a jazz format, only .4 percent sold jazz records. The stations up this year, for the first time, on two FM stations in the survey.

Of the 1,016 stations responding, 70.2 percent said they broadcast in stereo, but the 1971 figure is little higher than actual, based on the fact that (Continued on page 20)

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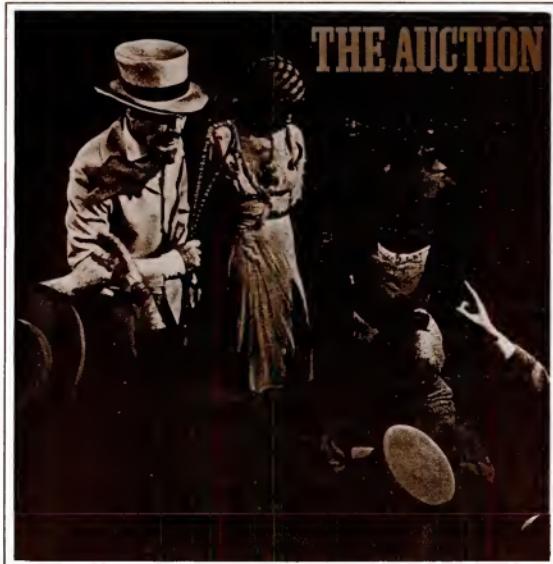
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SOLD.

True freedom is to share
All the chains our brothers
wear,

and, with soul and fist, bound
to make us free!

From The Auction composed and arranged by
David Axelrod
Produced by David Axelrod



Billboard FM ACTION

AUSTIN, TEX.: KRMH-FM, Jim Lucher
 BALTIMORE: WTKT-FM, Pete Larkin
 DAYTON: WVUD-FM, Jeff Silberman
 HARTFORD: WHCN-FM, Ron Berger
 ITHACA: WVBR, Chris Lucas

ITHACA: WVBR-FM, Chris Lucas
 MEMPHIS: WMC-FM, Ron Michaels
 NEW ORLEANS: WRNO-FM, Hugh Dillard
 ROCHESTER: WCMF-FM, Bernie Kimball

SAN ANTONIO: KEEZ-FM, Ted Stecker
 SEATTLE: KOL-FM, Darryl Despie
 ST. LOUIS: KSHF-FM, Shelly Grafman
 TORONTO: CHUM-FM, Benji Karch
 TUCSON: KWFM-FM, Alan Browning

Hot Action Albums

MARC BENNO, "Ambush," A&M
 Cuts: All
 Stations: KOL-FM, WVUD-FM,
 WRCN-FM, KWFM-FM

GLASS HARP, "It Makes Me
 Glad," Decca
 Cuts: "See And You," "David
 And Goliath," "I'm Going
 Home," "Let's Live Together,"
 "Sailing on the River."
 Stations: WTKT-FM, KEEZ-FM,
 WKFM-FM, CHUM-FM

JOHN DAVID SOUTHER, "John
 David Souther," Asylum
 Cuts: "The Fest One," "Kite
 Women," "Out To See."
 Stations: KWFM-FM, KEEZ-FM,
 WKFM-FM, CHUM-FM

T-REX, "The Slider," Reprise
 Cuts: All
 Stations: WVUD-FM, KEEZ-FM

Also Recommended

PETER ALLEN, "Tenderfield Sad-
 der," Metromedia
 Cuts: All
 Station: WTKT-FM

THE AWAKENING, "The Awak-
 ening-Hear Sound and Feel,"
 Black: Jazz
 Cuts: All
 Stations: KRMF-FM

JOHN BALDRY & ROD STEWART,
 "Mother Ain't Dead," Warner
 Bros.
 Cuts: —
 Station: WVBR-FM

BANANA & THE BUNCH, "Mid
 Mountain Ranch," Raccoon
 Cuts: "Back in the USA,"
 "New Sail Away Ladies."
 Station: WHCN-FM

BIG STAR, "Big Star Number One
 Come On, Ardent
 Cuts: —
 Stations: KRMF-FM, WMC-FM

RAY BUCHANAN, "Ray Bu-
 chanan," Polydor
 Cuts: "Sweet Dreams,"
 "Heunted House," "The Mes-
 siah," "I'm Back Again."
 Station: WHCN-FM

KENNY BURRELL, "Cool Cook-
 ing," Chess
 Cuts: All
 Station: KOL-FM

JOHN CALE, "The Academy In
 Peril," Warner Bros.
 Cuts: All
 Station: CHUM-FM

CAPTAIN BEYOND, "Captain Be-
 yond," Capcorn
 Cuts: All
 Station: CHUM-FM

CASEMAN & WEST, "A Song Or
 Two," Dunhill
 Cuts: "Six-Man Song Band,"
 "All Around Town."
 Stations: WRCN-FM, KEEZ-FM

CATALYST, "Catalyst," Cobble-
 stone
 Cuts: All
 Station: KRMF-FM

CHI COLTRANE, "Chi Coltrane,"
 Cobblestone
 Cuts: All
 Station: CHUM-FM

COMMANDER CODY AND LOST
 PLANET AIRMEN, "Hot Licks and
 Cold Steel," Paramount
 Station: KOL-FM

LARRY CORRELLY, "Offering,"
 Vanguard
 Cuts: "Fourplay," "Offering,"
 "Medition of November 8th."
 Station: WTKT-FM

JACKIE DESHANNON, "Vanilla
 Oil," Atlantic
 Cuts: —
 Station: WRCN-FM

DOOBIE BROS., "Toulouse Street,"
 Warner Bros.
 Cuts: —
 Station: WTKT-FM

GUESS WHO, "Live At The Para-
 mount," RCA
 Cuts: "American Woman-Truck
 In," "Off Across The Sky."
 Stations: KWFM-FM, WMC-FM,
 CHUM-FM

HIGH VOLTAGE, "High Voltage,"
 Columbia
 Cuts: "Save Me Crumbs Off
 The Table," "Country Road,"
 Station: WTKT-FM

EAGLES, "Witchy Woman,"
 Asylum
 Cuts: —
 Station: KRMF-FM

DAVID ELLIOT, "David Elliott,"
 Atlantic
 Cuts: "Down To My Last
 Love," "Love."
 Station: WTKT-FM

EMERSON, LAKE AND PALMER,
 "From The Beginning," Capitol
 Cuts: —
 Station: KRMF-FM

FIVE DOLLAR SHOES, "Five
 Dollar Shoes," Neighborhood
 Cuts: All
 Station: WCKF-FM

HENRY FRANKLIN, "The Skip-
 per," Black Jazz
 Cuts: All
 Station: KRMF-FM

GENTLE GIANT, "Three Friends,"
 Columbia
 Cuts: "Prologue," "Peel The
 Paper," "The Giant."
 Stations: WRCN-FM, KSHF-FM,
 WCKF-FM

GUSS WHO, "Live At The Para-
 mount," RCA
 Cuts: "American Woman-Truck
 In," "Off Across The Sky."
 Stations: KWFM-FM, WMC-FM,
 CHUM-FM

HELP YOURSELF, "Strange Af-
 fair," United Artists
 Cuts: All
 Station: WCKF-FM

JIMI HENDRIX, "The Music,"
 Columbia
 Cuts: "Mama Loy," "Rock Down the
 Highway."
 Station: WTKT-FM, WVUD-FM,
 KEEZ-FM

HIGH VOLTAGE, "High Voltage,"
 Columbia
 Cuts: "Save Me Crumbs Off
 The Table," "Country Road,"
 Station: WTKT-FM

KINKS, "Everybody's In Show
 Biz," RCA
 Cuts: "Supersonic Rocket
 Ship," "Celluloid Heroes,"
 "Motorway," "Skin & Bones,"
 "Love," "Love."
 Station: WTKT-FM, CHUM-FM,
 KOL-FM

MACONDO, "Macando," Atlantic
 Cuts: "Carveo."
 Station: KWF-FM

PAT MARTINO, "The Visit," Cob-
 bler
 Cuts: All
 Station: KRMF-FM

NATIONAL LAMPOON, "Radio
 Dinner," Banana/Blue Thumb
 Cuts: All
 Station: WTKT-FM

ORPHON, "Everyone Loves To
 Sing," RCA
 Cuts: "Everyone Loves To
 Sing," "Take A Look Around
 You," "I Know The Way."
 Station: WTKT-FM

OVERLAND STAGE, "Overland
 Stage," Epic
 Cuts: "Salvation," "It's Just
 Life," "Indian."
 Station: WRCN-FM, WCKF-FM

ALICE PARKER, "Band of Angels,"
 Decca
 Cuts: All
 Station: KEEZ-FM

PATCHWORK, "Patchwork," RCA
 Cuts: All
 Station: KEEZ-FM

JIM POST, "Slow To 20," Fantasy
 Cuts: "Sing," "More Back In,"
 "Home Made Music."
 Station: WTKT-FM

BILL PRESTON, "Encouraging
 Words," Apple
 Cuts: All
 Station: KOL-FM

BILL PRESTON, "God Loves
 You," A&M
 Cuts: —
 Station: WCKF-FM

RAMATAN, "Ramatan," Atlantic
 Cuts: All
 Station: CHUM-FM, WVKF-FM,
 KEEZ-FM

KEN RANKIN, "Like a Seed,"
 Little David
 Cuts: "Like a Seed," "Bed
 Times Make You Strong,"
 "Something."
 Station: WTKT-FM

ROAD, "Road," Natural Re-
 sources
 Cuts: "I'm Trying," "Road."
 Station: KSHF-FM

FREDIE ROBINSON, "At The
 Drive-In," Enterprise
 Cuts: All
 Station: KRMF-FM

STYX, "Styx," Wooden Nickel
 Cuts: "Quick as the Beat of
 My Heart."
 Station: WTKF-FM

TOMAS, "Dream Number Two,"
 MGM
 Cuts: All
 Stations: CHUM-FM, WVKF-FM

TOWER OF POWER, "East Grease
 Bay," San Francisco
 Cuts: "Back on the Street
 Again."
 Station: WTKT-FM

URSA MAJOR, "Urza Major," RCA
 Cuts: All
 Station: WMC-FM

VINEGAR JOE, "Vinegar Joe,"
 Atco
 Cuts: "See the World," "Rusty
 Red Armour," "Avina Malkenu."
 Station: WCHN-FM

Vox Jox

By CLAUDE HALL
 Radio-TV Editor

I'm about as systemized as an Australian mongoose, thus I forgot to mention a couple of weeks ago that Lee Sherwood was the new program manager for WTKT. Lee had been managing the station the past year; on the phone, he told me that he'd made more money consulting this past year than he did as program director and his career spans WFLW, Philadelphia, WQAM, Miami, and WKNR, Detroit. He was last heard from in New Orleans.

Harvey Lynch is the new general manager of KWK, St. Louis; I'd heard general manager of WRCN, Memphis, Steve Riddleberger had been elected executive vice president of Bartell Broadcasting. He's been with Robert Bartell, Co. for 15 years, and advertising representative firm in New York, for the past three years, and before that was a VIP in NBC radio.

* * *

Dan Cristen, 415-648-5123, works in Europe. George Lucher is officially president of Metromedia Radio and he's still general manager of NNEW, New York. . . . KYSM, Miami, Miami, Top 40 station, is again printing a weekly music

20

survey. Write to Brent Lawrence if you'd like to get on the mailing list. Lawrence adds: "I'm finding I have a surprisingly large adult audience for my night rock show, and I'm off to a great start. It seems it is being hitting all age groups. This is good news, perhaps indicating a new trend in audience reaction and acceptance to rock music."

The lineup at WNCN, Greenwich, Conn., now includes Roy Smith, program director Gene Trent, Guy Pistillo, Richard Wayne League, and Bob Loring, new Wilshire, Atlanta, and Bob Cannon filling in on weekends. The station aired "The History of Rock and Roll" in July and plans to feature "American Frontiers" in August. . . . Dan O'Shea has been appointed general manager of WMPX, Midland, Mich. He'd been at WAB, Detroit.

A note from Gwen Glenn Webb: "I thought you'd get a kick out of the attached press release from the computer-automation industry. They're going through in broadcasting. If you remember, I was fairly new at WFLW in New Orleans (and at the Gavin Convention in

9 midnight "and we're going 24 hours." In September, P.S. Mike Jeffries may also be joining us soon. He says hello." Hello what?

Bill Taylor, program director of WINA, 100.7, in Atlanta, in Charltonville, Va., pleads to be Top 40 and MOR singles. Guarantees airplay and promises to write any record company about audience reaction to the product.

Don't you? Bill! Send him at P.O. Box 1230.

* * *

Tony James writes that he's now at KAR-LFM, Carlsbad, Calif., as general manager; he'd been at WAB, Long Island, N.Y. "We've changed the format from rock music to a more adult sound with an adult approach." And the new lineup includes Jay and Kim, 6 a.m. to 11 p.m.; Brian Scott until 1 a.m.; Dennis Moore, 1-5 p.m.; Tim Daniels 5-9 p.m.; Fred Dupre

another, I say "shape" with purpose, because Bill Ballance has shown that most programing is leaning on only those listeners who are into shape and now his KGBS will be broadcating live simultaneously in Charlotte, N.C., and in San Francisco, fed by high-priced phone lines from Los Angeles. In San Diego, the station is KSDO and in San Francisco, it's KDFW. Other things that I can't tell you about yet are in the works for Ballance via the Dick Clark organization. It's great to see an air personality really make it big.

* * *

Maybe network radio is going to make a comeback, one shape or

Beautiful & MOR Top FM

* Continued from page 18

NAFMB members are more aggressive a n d more competitive than ever. The number of broadcasters who own and operate FM stations and thus would be more prone to be broadcasting in stereo. In a Sept. 1, 1972, NAFMB survey, stations 104.1-107.9, 108.1-110.9, 111.1-113.9, 114.1-116.9, 117.1-119.9, 120.1-122.9, 123.1-125.9, 126.1-128.9, 129.1-131.9, 132.1-134.9, 135.1-137.9, 138.1-140.9, 141.1-143.9, 144.1-146.9, 147.1-149.9, 150.1-152.9, 153.1-155.9, 156.1-158.9, 159.1-161.9, 162.1-164.9, 165.1-167.9, 168.1-170.9, 171.1-173.9, 174.1-176.9, 177.1-179.9, 180.1-182.9, 183.1-185.9, 186.1-188.9, 189.1-191.9, 192.1-194.9, 195.1-197.9, 198.1-200.9, 201.1-203.9, 204.1-206.9, 207.1-209.9, 210.1-212.9, 213.1-215.9, 216.1-218.9, 219.1-221.9, 222.1-224.9, 225.1-227.9, 228.1-230.9, 231.1-233.9, 234.1-236.9, 237.1-239.9, 240.1-242.9, 243.1-245.9, 246.1-248.9, 249.1-251.9, 252.1-254.9, 255.1-257.9, 258.1-259.9, 260.1-261.9, 262.1-263.9, 264.1-265.9, 266.1-267.9, 268.1-269.9, 270.1-271.9, 272.1-273.9, 274.1-275.9, 276.1-277.9, 278.1-279.9, 280.1-281.9, 282.1-283.9, 284.1-285.9, 286.1-287.9, 288.1-289.9, 290.1-291.9, 292.1-293.9, 294.1-295.9, 296.1-297.9, 298.1-299.9, 299.1-300.9, 301.1-302.9, 303.1-304.9, 305.1-306.9, 307.1-308.9, 309.1-310.9, 311.1-312.9, 313.1-314.9, 315.1-316.9, 317.1-318.9, 319.1-320.9, 321.1-322.9, 323.1-324.9, 325.1-326.9, 327.1-328.9, 329.1-330.9, 331.1-332.9, 333.1-334.9, 335.1-336.9, 337.1-338.9, 339.1-340.9, 341.1-342.9, 343.1-344.9, 345.1-346.9, 347.1-348.9, 349.1-350.9, 351.1-352.9, 353.1-354.9, 355.1-356.9, 357.1-358.9, 359.1-360.9, 361.1-362.9, 363.1-364.9, 365.1-366.9, 367.1-368.9, 369.1-370.9, 371.1-372.9, 373.1-374.9, 375.1-376.9, 377.1-378.9, 379.1-380.9, 381.1-382.9, 383.1-384.9, 385.1-386.9, 387.1-388.9, 389.1-390.9, 391.1-392.9, 393.1-394.9, 395.1-396.9, 397.1-398.9, 399.1-400.9, 401.1-402.9, 403.1-404.9, 405.1-406.9, 407.1-408.9, 409.1-410.9, 411.1-412.9, 413.1-414.9, 415.1-416.9, 417.1-418.9, 419.1-420.9, 421.1-422.9, 423.1-424.9, 425.1-426.9, 427.1-428.9, 429.1-430.9, 431.1-432.9, 433.1-434.9, 435.1-436.9, 437.1-438.9, 439.1-440.9, 441.1-442.9, 443.1-444.9, 445.1-446.9, 447.1-448.9, 449.1-450.9, 451.1-452.9, 453.1-454.9, 455.1-456.9, 457.1-458.9, 459.1-460.9, 461.1-462.9, 463.1-464.9, 465.1-466.9, 467.1-468.9, 469.1-470.9, 471.1-472.9, 473.1-474.9, 475.1-476.9, 477.1-478.9, 479.1-479.9, 480.1-481.9, 482.1-483.9, 484.1-485.9, 486.1-487.9, 488.1-489.9, 490.1-491.9, 492.1-493.9, 494.1-495.9, 496.1-497.9, 498.1-499.9, 499.1-500.9, 501.1-502.9, 503.1-504.9, 505.1-506.9, 507.1-508.9, 509.1-509.9, 510.1-511.9, 512.1-513.9, 514.1-515.9, 516.1-517.9, 518.1-519.9, 520.1-521.9, 522.1-523.9, 524.1-525.9, 526.1-527.9, 528.1-529.9, 530.1-531.9, 532.1-533.9, 534.1-535.9, 536.1-537.9, 538.1-539.9, 540.1-541.9, 542.1-543.9, 544.1-545.9, 546.1-547.9, 548.1-549.9, 550.1-551.9, 552.1-553.9, 554.1-555.9, 556.1-557.9, 558.1-559.9, 560.1-561.9, 562.1-563.9, 564.1-565.9, 566.1-567.9, 568.1-569.9, 570.1-571.9, 572.1-573.9, 574.1-575.9, 576.1-577.9, 578.1-579.9, 580.1-581.9, 582.1-583.9, 584.1-585.9, 586.1-587.9, 588.1-589.9, 590.1-591.9, 592.1-593.9, 594.1-595.9, 596.1-597.9, 598.1-599.9, 599.1-600.9, 601.1-602.9, 603.1-604.9, 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756.1-757.9, 758.1-759.9, 759.1-760.9, 761.1-762.9, 763.1-764.9, 765.1-766.9, 767.1-768.9, 769.1-769.9, 770.1-771.9, 772.1-773.9, 774.1-775.9, 776.1-777.9, 778.1-779.9, 779.1-780.9, 781.1-782.9, 783.1-784.9, 785.1-786.9, 787.1-788.9, 789.1-789.9, 790.1-791.9, 792.1-793.9, 794.1-795.9, 796.1-797.9, 798.1-799.9, 799.1-800.9, 801.1-802.9, 803.1-804.9, 805.1-806.9, 807.1-808.9, 809.1-809.9, 810.1-811.9, 812.1-813.9, 814.1-815.9, 816.1-817.9, 818.1-819.9, 820.1-821.9, 822.1-823.9, 824.1-825.9, 826.1-827.9, 828.1-829.9, 830.1-831.9, 832.1-833.9, 834.1-835.9, 836.1-837.9, 838.1-839.9, 840.1-841.9, 842.1-843.9, 844.1-845.9, 846.1-847.9, 848.1-849.9, 850.1-851.9, 852.1-853.9, 854.1-855.9, 856.1-857.9, 858.1-859.9, 860.1-861.9, 862.1-863.9, 864.1-865.9, 866.1-867.9, 868.1-869.9, 870.1-871.9, 872.1-873.9, 874.1-875.9, 876.1-877.9, 878.1-879.9, 880.1-881.9, 882.1-883.9, 884.1-885.9, 886.1-887.9, 888.1-889.9, 890.1-891.9, 892.1-893.9, 894.1-895.9, 896.1-897.9, 898.1-899.9, 899.1-900.9, 901.1-902.9, 903.1-904.9, 905.1-906.9, 907.1-908.9, 909.1-909.9, 910.1-911.9, 912.1-913.9, 914.1-915.9, 916.1-917.9, 918.1-919.9, 920.1-921.9, 922.1-923.9, 924.1-925.9, 926.1-927.9, 928.1-929.9, 930.1-931.9, 932.1-933.9, 934.1-935.9, 936.1-937.9, 938.1-939.9, 940.1-941.9, 942.1-943.9, 944.1-945.9, 946.1-947.9, 948.1-949.9, 950.1-951.9, 952.1-953.9, 954.1-955.9, 956.1-957.9, 958.1-959.9, 960.1-961.9, 962.1-963.9, 964.1-965.9, 966.1-967.9, 968.1-969.9, 970.1-971.9, 972.1-973.9, 974.1-975.9, 976.1-977.9, 978.1-979.9, 980.1-981.9, 982.1-983.9, 984.1-985.9, 986.1-987.9, 988.1-989.9, 990.1-991.9, 992.1-993.9, 994.1-995.9, 996.1-997.9, 998.1-999.9, 999.1-1000.9, 1001.1-1002.9, 1003.1-1004.9, 1005.1-1006.9, 1007.1-1008.9, 1009.1-1009.9, 1010.1-1011.9, 1012.1-1013.9, 1014.1-1015.9, 1016.1-1017.9, 1018.1-1019.9, 1020.1-1021.9, 1022.1-1023.9, 1024.1-1025.9, 1026.1-1027.9, 1028.1-1029.9, 1030.1-1031.9, 1032.1-1033.9, 1034.1-1035.9, 1036.1-1037.9, 1038.1-1039.9, 1040.1-1041.9, 1042.1-1043.9, 1044.1-1045.9, 1046.1-1047.9, 1048.1-1049.9, 1050.1-1051.9, 1052.1-1053.9, 1054.1-1055.9, 1056.1-1057.9, 1058.1-1059.9, 1060.1-1061.9, 1062.1-1063.9, 1064.1-1065.9, 1066.1-1067.9, 1068.1-1069.9, 1070.1-1071.9, 1072.1-1073.9, 1074.1-1075.9, 1076.1-1077.9, 1078.1-1079.9, 1080.1-1081.9, 1082.1-1083.9, 1084.1-1085.9, 1086.1-1087.9, 1088.1-1089.9, 1090.1-1091.9, 1092.1-1093.9, 1094.1-1095.9,

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By TERRY KNIGHT



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WNET/13 introduced him on television with a 1½ hour documentary that's played on over 200 stations (every major market).

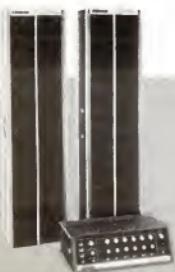
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One of the country's hottest groups, Carpenters, needed a portable sound system that could give them recording studio control over the sound of things like "Close To You" and "We've Only Just Begun" in live performances. Solution? The Shure Vocal Master Sound System! The same system used on tour by The 5th Dimension, The Lettermen, Sergio Mendes & Brasil '77, The Association, plus hundreds of other groups. The Shure Vocal Master gives them utter reliability, complete control over vocal effects and over feedback—with 300 watts of peak penetrating power! Result? Audiences across the U.S. are hearing Carpenters as they sound on their recordings—naturally!

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Classical Music

Polydor U.K.-DCC, Archiv Ann'y Releases

LONDON—Polydor celebrates two special anniversaries with special issues planned for September. Main classical label DGG's 75th anniversary is to be marked by a special *Symphony* edition of boxed sets of complete symphonies by number of master composers and a sampler. More specialized label Archiv, to mark its 25th anniversary, will have a birthday issue of limited edition works, also with a sampler.

First four of the boxed DGG sets will be released in U.K. next month. The first, the Brahms symphonies, on nine LPs, are played by the Vienna Philharmonic Orchestra under Karl Böhm, boxed and priced at £37.50. Both the Polydor and the VPO also play the symphonies of Mozart on 15 LPs' at £61.25. Schumann's four symphonies come on three discs at £25. Berlin Philharmonic under Herbert von Karajan at £14.30, and the cycle of 10 Bruckner symphonies will be on 12 discs, played by the Berliner Philharmoniker and Bavarian Radio Symphony, all under Eugen Jochum at £38.75. Coming with the box issues is a £2.50 booklet containing Haydn's "Surprise" Symphony and Mozart's final one, No. 41, the "Jupiter."

Karajan Heads Berlin Classical Music School

BERLIN—New music school designed to give training for young orchestral musicians headed by recording conductor Herbert von Karajan has been founded in Berlin. Karajan has collected private and industrial pointers to add this new school to his Karajan Foundation which already provides scholarships and competitions for young conductors.

Entry is open to young musicians anywhere, and it is hoped that the courses of three years will eventually lead to a place in and into the Berlin Philharmonic Orchestra. The school is to be called

Archiv's anniversary is to be marked by first issues of the limited edition, a six-disc set of Bach's *Mass in C*, Cantatas, and in good time for the Christmas trade, a five-record set of Mendelssohn's early symphonies, and a three-disc set of Beethoven's Scherzo: "The Tempest of David." Other releases before the end of the year include Mozart's "Haydn" Quartets (No. 1-5), a three-disc set of "The Flying Dutchman," Rossini's "The Barber of Seville," and a 19-record set of the whole of Wagner's "Ring" which will include a 200-page explanatory booklet with texts and articles.

Avant Artist Signs on Island HELP Series Label

LONDON—Japanese avant-garde pianist Seiichi Yamamoto, appearing in London this month, has signed a recording contract with Island Records. First issue in October will be his album, "Floating Music," on the HELP label. The album, featuring Yamamoto, whose first U.K. appearances at the Edinburgh Festival in 1969 created a sensation

Hoelscher To EMI-U.K.

LONDON—Young German violinist Ute Hoelscher, to make her U.K. debut this year in London's Wigmore Hall, has signed an exclusive recording contract with EMI. His first recording, due to be released later, will probably be of a violin concerto.

Hoelscher is to give later this year the first German performance of some of the new violin music by Hans Werner Henze. He once studied under teacher Max Rosal, formerly well-known in Britain, and won scholarships that took him for further study to the Curtis Institute in America.

When he presented programmes of sound made from various "instruments," including sets of broken glass and different pieces put together and performed the sound background for Ken Russell's film "The Devils" and has done similar work for the film *Woman in White*.

With his three-man group Come to the Edge, Yamamoto performs at the Barbican Centre in October and with the Red Buddha Theatre at the ICA in London. On Aug. 20 he is at the Roundhouse in London, and at the International Festival of Experimental Music. On Aug. 26 he joins Andre Previn in the South Bank Festival for an improvisation of music to silent movies.

Kipnis Inks 4-Year Pact

LOS ANGELES—Harpsichordist Igor Kipnis has been signed to an exclusive four-year contract with Angel Records. Brown-Meggs Capitol Records' vice president in charge of that company's classical label, said that the sole recording he planned during the first two years of the contract, and the first two have just been completed in New York City. The long-awaited disc of French Baroque works and music by Johann Sebastian Bach are scheduled for October release.

Master of the recordings was George Spontholz, and Robert Arnold was engineer. The sessions took place in National Recording Studio B, Eddie Kramer's custom studio in the Broadway theater district, over a two-week period. Before his affiliation with Angel, Kipnis was with EMI and Columbia Masterworks. His most recent Columbia recording was released last spring, a collection of the English musicologist Thurston Dart.



HARPSICHORDIST Igor Kipnis at recording session for Angel Records' debut. Albums are scheduled for early fall release.



USHERS at the Ravinia Festival wearing Soi/Mahier body shirts as part of London Records promotion for Soi's recording of Mahler's Symphony No. 8, with the Chicago Symphony Orchestra.

Billboard TOP 40 Easy Listening

These are best-selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

WEEK	1	2	3	4	5	6	7	8	9	10	11	12
WEEK	13	14	15	16	17	18	19	20	21	22	23	24
1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7	7
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9	9	9	9	9	9	9	9	9	9	9	9	9
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16	16	16	16	16	16	16	16	16	16	16	16	16
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18	18	18	18	18	18	18	18	18	18	18	18	18
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33	33	33	33	33	33	33	33	33	33	33	33	33
34	34	34	34	34	34	34	34	34	34	34	34	34
35	35	35	35	35	35	35	35	35	35	35	35	35
36	36	36	36	36	36	36	36	36	36	36	36	36
37	37	37	37	37	37	37	37	37	37	37	37	37
38	38	38	38	38	38	38	38	38	38	38	38	38
39	39	39	39	39	39	39	39	39	39	39	39	39
40	40	40	40	40	40	40	40	40	40	40	40	40

Billboard SPECIAL SURVEY for week ending 8/26/72

Tape/Audio/Video

Cartridge Television Production Jump

By RADCLIFFE JOE

NEW YORK — Cartridge Television, Inc., will increase its Cartrivision player production to 20,000 decks a month by next February, says James S. Green, company vice president of sales, programming and production for the company.

The accelerated production schedule is planned to coincide with the stepped-up distribution schedules of CTI licensees who are already serving consumers in such major U.S. markets as New York, Chicago, Los Angeles, Houston,

Detroit, Philadelphia and New Jersey.

CTI is also pushing to have player and player/recorder decks available in the market by early March, 1973. According to retail price estimates released earlier by CTI, the player decks would cost for about \$500, while the recorder will carry an estimated list price of about \$700. At this time, the Cartrivision system is available only to cartridge dealers assembled by the firm's licensees.

Sale of the Cartrivision system is receiving another major push as Teledyne Packard Bell, a West Coast based company, begins expanding its market with a nationwide marketing campaign, in which Cartrivision marketing players are playing a significant part.

Among the stores in the New Jersey-Northern New Jersey area that are committed to carrying the Teledyne Packard Bell line with Cartrivision components are Radio City in Newark, N.J., and Gimbel's, Macy's and Stern's in New York City.

Bamberger's will also push the Cartrivision system in its stores in such New Jersey suburbs as Monmouth, Willowbrook, Menlo Park and Paramus. The push coincides with an overall promotion on con-

(Continued on page 40)

play by the numbers



blanks by Qualitape



QUALITAPE INC., 101 BROADWAY, RUMNEYED, N.J. 07076 (609) 933-2500

Big Chicago Chain Pushes Tape, Hi-Fi

By EARL PAIGE

CHICAGO—McKenna Industries' Stereo City chain has opened what it claims is the largest ever tape and outlet comprising 27,000 square feet near the Belmont and Milwaukee avenue shopping area on the city's near northwest side. This tenth outlet also marks Stereo City's steady emphasis on hi-fi components, said Manny Green, president.

The firm in one month used 1,200 one-minute radio spots on eight stations and 12 full-page newspaper advertisements heralding the opening. The facility, with parking for 50 cars, has six installation bays. Green, who said supervisory personnel actually run the store because of the rush to open during the peak summer sales period, claimed 27 cars were being fitted with players at one time on opening day. Hours are 9-6, Monday-Friday; 11-5, Saturday.

McKenna, which has moved its corporate offices into the new facility as well as its repair headquarters and warehouse, now has four stores selling disks as well as tapes (Wabash in the Loop, Newtown on Broadway, Melrose Park where an 8,000-square-foot store was completely remodeled for emphasis on home equipment and the new outlet). Other Stereo City stores are in Lincolnwood, Park Forest, Skokie, and Homewood, near 79th Street.

Stereo City lines such as Kenwood, Pioneer, JVC, Marantz, Craig, Superscope and others, Green said the company's philosophy is to move car players to home equipment fans and vice-versa. "Everything from low-fi to hi-fi," he said.

VidExpo Focus Consumer Key; Polk Sony Ads

• Continued from page 1

deep penetration in education and industry and are searching for alternatives to the Cartridge Television, Inc., Cartrivision format, now becoming equally entrenched in home entertainment via Sears and others.

VidExpo, bringing together for the first time nearly all television cartridge (and non-cartridge) systems, thus makes all the more clear the burgeoning industry including home entertainment, should provide many insights.

Cartridges are a lot of hardware (and software) going into education and industry. Year-end estimates of just Sony 4-in. U-Matics in 1972 are 100,000 units, while as 40,000 units (4,000 alone are listed for use by Ford's car dealer network). One expert sees 100,000 4-in. 814 cartridge units in use in America by year-end. There are over 9,000 1-in. VTR units in use. These are just three of many forms.

As for Brok Bros., its promotion is perhaps all the more interesting. A spokesman said the firm is linking up with Sony (Sony is listed at \$395) and promising delivery in six months. But the main purpose right now, a spokesman said, is to convince dealers to buy into the new TV cartridge obsolescing normal TV sets. "We're saying Sony U-Matics are 4-in. TV set we're selling now or will be in six months," he said. Meanwhile, the giant retail chain hopes to sell a few TV cartridge units too.

For Qualitape, its promotion is perhaps all the more interesting. A spokesman said the firm is linking up with Sony (Sony is listed at \$395) and promising delivery in six months. But the main purpose right now, a spokesman said, is to convince dealers to buy into the new TV cartridge obsolescing normal TV sets. "We're saying Sony U-Matics are 4-in. TV set we're selling now or will be in six months," he said. Meanwhile, the giant retail chain hopes to sell a few TV cartridge units too.

Unlike the sales pattern for records which normally dips during the summer months—although this year seems to be proving an exception—cassette and cartridge sales always show a sharp increase at this time of year.

Every record company is reporting a surge in tape business, and in fact RCA's tape sales during June hit their highest peak since the company started releasing records on cassette and cartridge. Most companies say that tape sales are at least double what it was this time last year while EMI claims a more than 200 percent increase.

In fact, producing enough tapes to fulfill orders

Tell UA Aims For Prerecorded Tape

By BOB KIRSCH

LOS ANGELES—Tape numbers that coincide with record numbers, at least ten 4-channel tapes; new color and black and white versions on packages and an effort to get more company salesmen involved in tape; these are some of the objectives set by Tom Dolinger, general manager of the tape division for United Artist Records.

Dolinger also feels that not every record product should be released on tape and that where 8-track should have priority based on today's market. He is also working towards "as close as possible simultaneous releases of tapes with records."

"We will put a new numbering system into effect for both 8-track and cassette tapes sometime after January 1," Dolinger said. "We will use a different prefix than that on the record album, but we will keep the same number. This is an attempt to do after this date only, but it should make things a lot easier for both our sales people and the retail salesmen."

•

Four-channel is also in the plans of UA's tape division. The firm already has five titles in the catalog, including "The Sound of Silence" and "Teicher, Everybody's Talking" by Leroy Holmes; "Hawaii Five-O" by the Ventures; "The

Best of Buddy Rich"; and "Nashville" by Vicki Carr.

"I'll go to my engineer first," Dolinger said. "He has to tell me if a product we are considering for 4-channel was at least recorded in 8-track. Then we can go from there. We have a plan for this. We are not at least but we are thinking of at least 10 titles with a list price of \$6.98, a dollar higher than a standard 8-track."

"We also plan for 4-channel packaging, color and recently color-coded tape boxes."

"Our 8-tracks now come in black boxes," Dolinger said. "The super pack is the two pack and the catalog is the blue box. The blue box and Latino tapes will be in orange. Our new releases are now price reduced, and we are listing the total time on the front of the 8-track tapes as of now," Dolinger pointed out that one reason for this is so the consumer knows he does not have to defect to another store to buy several tapes," he said, "not only in our line but with a number of

(Continued on page 40)

U.K. Labels Report Tape Sales Booming

By RICHARD ROBSON

LONDON—There is no doubt that tape is going to be the dominant form of music in the U.K. With cassettes and cartridges now estimated to be accounting for between 12 and 15 percent of the total music market, most record companies are claiming they have seen a more than 50 percent increase in sales than last November and December—the height of the Christmas selling period.

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In fact, producing enough tapes to fulfill orders

is continuing to be the biggest headache for most manufacturers, although nearly every company has been expanding production facilities during the past few months.

Commented EMI tape marketing manager Barry Green: "Demand is still outstripping supply with us already facing a new production plant at Hayes gets into full swing, the production should ease considerably. The new plant will effectively triple our production capacity."

Decca, whose tape sales during June rose 270 percent over the same period in 1971, is also having to increase its production capacity to keep up with demand at the Bridgwater factory.

Like its competitor, Decca's cartridge business is growing far quicker than cassette. The firm's tape marketing manager Graham Smith said, "By the end of this year, I think most manufacturers will be selling as many tapes as cassettes—some firms have even reached that stage already."

(Continued on page 60)

Calif. Mfrs. Optimistic About Car Cassette Prospects

LOS ANGELES — Representatives of three hardware manufacturers here say this year they believe that car cassette is happening at last. One firm, TEAC, represents new involvement from the auto industry in car-cassette home equipment company.

John Cook, advertising manager for TEAC, said, "Car cassettes sales are up 20 percent. One reason is that the industry is placing more emphasis on home units. People can record at home and play in the car. Another reason is people are buying car units because they can record at home. Automatic reverse is a good item for convenience and it helps sell car units. Safety might be called a safety factor, because the user doesn't have to take his eyes off the road to change the tape." TEAC has introduced three units, the AT 5, AT 7 and AT 9 at \$139.50, \$129.50 and \$159.50. Fast forward and fast reverse are standard.

Why did TEAC, an audiophile firm, enter the car cassette market? "Because so many consumers now have good home units and can use the tapes they record there in the car," said Cook. "There are also more non-entertainment uses, such as more education and more training programs, with large companies. The future looks bright, especially with the growing correlation between the car and home."

Harry Adler, Muntz, said, "Car cassette is happening very big for us right now, especially in the border states areas of Arizona and New Mexico. One of the reasons for this is that so many car players are sold in that area or in Mexico. He has introduced a new model 940 with automatic reverse, selling at \$79.95. "We can't get enough to fill the orders on this and Class 5 is the only model in combat to the Japanese dock strike and to help fill orders. This business is up tremendously for us. One reason has to do with a generally healthy attitude in the economy; another is the improved quality of the cassettes themselves, even to that point."

"Automatic reverse seems to be more important than ever, even more important than fast forward and fast reverse. It is a continuous play. We have the 940 in the line now and will be introducing two more models in September, the 631 with auto reverse and FM radio at \$129.95, and the 651 with auto reverse and AM radio at \$109.95. All three units are in dash models and play for over 90 minutes per car. As far as I can see, the car cassette business is definitely here to stay," Adler said.

Lauren Davies, Craig, noted that there is good activity in car cassettes, especially in the in-dash models. "Our car cassette is a small portion of our over-all volume, but we've taken a strong position in this field," Craig now

GE Gives Radios To Flood Victims

NEW YORK—The Audio Electronics Division of General Electric has donated 1,000 radios to flood-stricken residents of New York, Pennsylvania and Virginia. The units which include 600 pocket-size and 500 clock radio, are being distributed for GE by American Red Cross chapters in Syracuse, Rochester, eastern Pennsylvania and Richmond, Va.

GE officials hope that the units will be used to help re-establish communications in areas where communications links have not yet been restored, keep in touch with developments in the outside world.

Salesmen and field representatives of GE's Audio Electronics Division, who are assigned to the flood areas, are working with Red Cross and service centers to clean out water-damaged goods, estimate losses and replace merchandise as quickly as possible.

Emergency supplies of replacement parts and technical literature have already been rushed to the service centers.

AUGUST 26, 1972, BILLBOARD

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has four models ranging in suggested price from \$84.95 to \$154.95, with a "new" cassette unit planned for later in the year.

Floor-mount, under-dash and in-dash are all important. Au-

to-reverse, fast forward and fast

rewind are also sought-after features, as well as FM radio. Craig will also offer an additional unit with a pushbutton radio.

Davies sees the cassette car stereo developing as an after-mar-

ket for the improved home units,

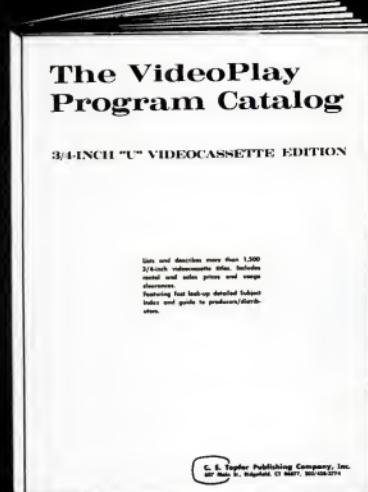
as a kind of reverse of the 8-track home unit development as an ultimate of the car cassette unit.

"We see the car cassette as a playback model. Primary use will be entertainment, although there

will be some educational use. Also,

size of the units are appealing—smaller units can go in various places in the car. Doug Craig noted the improved sound quality, complemented by car acoustics that should please the audiophile.

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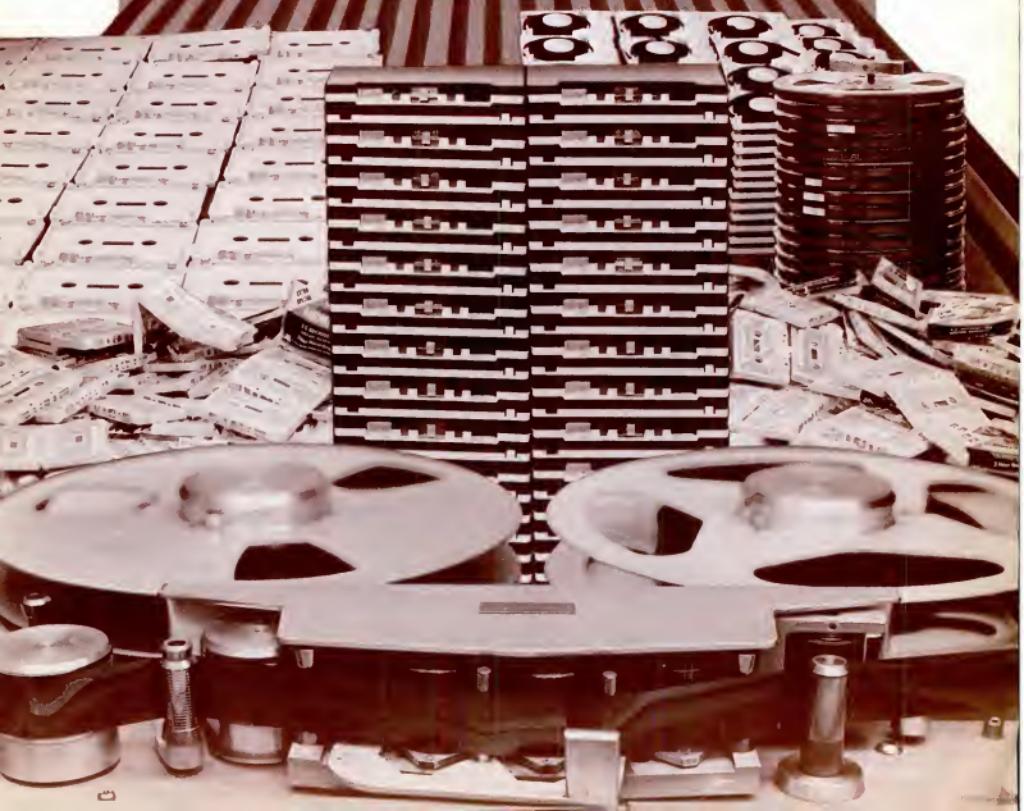
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TAPE
MARKET**



Don't Look Blankly At The Blank Audio Tape Field.

It's Booming. And Video Promises More Mushrooming Growth.

By Earl Paige



Marketers of blank audio and videotape don't agree on exact sales projection figures, but they do universally arrive at one conclusion — the business is booming.

As just one example, the International Tape Assn. (ITA) projects a 1972 estimated sales of 200 million blank cassettes since 20 million in the U.S. This isn't far off Audio Magnetics' estimate for this year of 172 million units of blank cassettes in the U.S. S. After this year, projections soar. By 1974, sales estimates for just the U.S. and just blank cassettes is 265 million units. Projections on 8-track blanks are more hazy, according to ITA executive director Larry Findley and others, but again, the outlook is highly optimistic.

As for blank videotape, estimates are even more sketchy, especially in the home entertainment area, but the expectations are that this new segment of the blank tape market will only add to the mushrooming growth of the blank audio tape.

All the excitement surrounding blank tape, of course, isn't restricted to sales projections. One of the most dramatic cassettes in a market is the proliferation of retail outlets handling blank tape. In fact, there is the popu-



Finished cassettes are readied for the mass market (above), while they roll down a conveyor belt in another process (left).

lar cliché: blank tape is being sold everywhere except in the supermarkets and even there. Now that rack jobbers are becoming increasingly involved in blank tape because it is such an impulse item in mass merchandising, the trend is spreading on packaging, display and promotion, as is unprecedented at the sales projections.

Packaging concepts are revolutionary and run all the way from C-90 to blank cassettes in a tin can to Dynesound's use of the outside wrapping for diagrams on frequency response and

copious notes on other characteristics of the product. As for display, it is virtually du rigueur for companies to furnish any number of store units. Promotions are as varied as are the retail outlets for the product, with some companies, Audio Magnetics for one, even going to "Top 40" radio in an effort to reach the young consumer, now seen by many marketers as a prime target buyer.

Meanwhile, other aspects of the blank tape business are equally revolutionary, or at least third. One coolings such as chromium dioxide, Coboloy, cobalt all being variously touted for extending the frequency range, and not just in cassettes. TDK Electronics is marketing what it claims is the first blank 8-track line. Still another revolutionary area is time lengths with much emphasis aimed at the 40- and 45-minute length suitable for recording music.

And, as more companies, again on an unprecedented scale, are looking at the international market. Also, though a few blank

tape marketers have pulled back (Bell & Howell and RCA, so far, are not marketing facilities and Gittlette bowed out all together), new companies are entering the fray. The newest is Longines Symphonette Society.

At the same time, many firms are getting into the marketing of blank videotape and still others are diversifying into all areas of the music business, as in the case of 8ASF, which now produces prerecorded tape and even hardware. Along with all the action is the corresponding unparalleled attempt to adopt standardization and probe still further into marketing research.

One tip-off to the new promotional energy in blank tape was the number of blank tape exhibitors at the recent Consumer Electronics Show. An outstanding example was Ampex's booth with models tossing plastic baseballs and the theme: "It's a breed new but game, a sort of double entendre, considering the company's recent financial problems, but good enough to land Ampex a big spread in a local paper just based on the ball tossing gimmick.

CES was a kick-off for many types of promotions. Any number of firms were promoting accessory items as well. Ampex, for instance, is marketing a cordless head cleaner/demagnetizer. Mallory has built a head cleaner inside a blank cassette. Still other firms continue with the tried and proven promotion: i.e., dealer price incentives, as with Audio Devices, which offered a free

C-90 with every three C-60's as an incentive.

The many merchandising displays are another part of the promotion push. TDK, for instance, is offering two display units. One holds 308 blank cassettes, 24 cartridges and 80 open reel tapes; another holds 542 cassette, 42 cartridges, 144 open reel. Acknowledging the rack jobber interest, Ampex displays include self-merchandising carts and pegboard racks and Audio Devices' Stakey is a display drawer that can hold up to 400 units of inventory as well.

Many blank tape marketers are also offering home storage units of various design. Dynesound has what it calls the "Stow-Away," a unit which holds 100 cassettes. Maxell Corp. has Library Packs, which can be fastened to automobile dashboards or on walls. And so it goes.

The new emphasis on time lengths is also evident. Magnetics is continuing on C-40 while Memorex believes C-45 is the better size, not limited to cassette either. Audio Magnetics has also changed the lengths of its blank 8-track line from 32 and 72 minutes to 40 and 80 minutes to better accommodate the customer transferring disks to tapes.

Audio Magnetics has also launched its own branded Tracs line. Thus, it will compete on the shelves with tape company manufacturers for dozens of other markets.

One of the newest brand names in blank tapes, Longines

(Continued on page 45)



The constant hum of a tape coating machine doesn't bother its operator one bit.

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CAPITOL 2

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Capitol 2 is the family name that includes Ultra-High Output, Low-Noise reels, High-Output, Low-Noise cassettes, Audiocolor™ professional 8-track cartridges, and High-Performance, All-Purpose reels.

Don't Look Blankly At Blank Audio Tape Field.

Continued from page 42

Symphonette Society's line, is es-
sentially being marketed with a new
approach. The firm, which mer-
chants through its Preferred Sup-
pliers, is marketing its products to
avoid the usual jargon in blank
tape packaging and merchandising.
Instead, it is marketing three
grades for voice, music, all pur-
pose. The line is also keyed to
what it sees as a spectrum of retailing
requirements.

"We have designed the line to
fit the needs and price levels of
mass merchandisers," says Nino
Bruno, president, Preferred
Suppliers. "In the music and pre-
point-of-purchase areas, our packaging
and our packaging concepts fit
the needs of the self-service and
rock oriented retailer."

All in all, blank tape is being
marketed with as much hoopla as
any other product. But it now
must compete with on mass
merchandisers' shelves. Recently,
for example, 3M tied in a pro-
motion with beach towels which
customers could buy for \$2 plus
coupons from blank tape. The
Merchandise, of course, is going
into heavy Top 40 radio promotion.
Maxell developed a dealer
co-op advertising program in-
volving newspapers, radio, yellow
pages and outdoor billboards.

One interesting thing about blank
tape is 8-track, according to
many marketers. Not only are
more and more companies offering
8-track blanks, but time
lengths are being offered in more
variety too. Marketers believe
the sale of blank 8-track machines
has now reached significant
levels. Such equipment will
be up about 13 percent this year,
according to Scott Conover, Au-
dio Magnetics, who reported re-
cently that blank 8-track sales
were up as much as 180 percent
in 1971.

Adding to the optimism of
blank tape marketers is the pros-
pects for international sales,
which many point out will be
geometric in the years ahead. There
is the growing sales of raw blank
tape to duplicators. But as well,
tape for education, business, indus-
try, as well as the home user,
era era eras that have marketers
wondering if the expansion can
ever taper off.

Some blank tape marketing ex-
perts believe that the European
market today is at a level com-
parable to the U. S. market three
years ago and burgeoning at the
time. ITA's projection of blank
cassette sales in 1972 of 400
million units worldwide is just one
indication of the growth. Among
companies marketing outside the
U. S., Audio Magnetics, for one,
sells in 70 nations, including
several Commonwealth countries.

Market research, both in the
U. S. and other countries, is an
area receiving increasing atten-
tion. Much of it still is related to
blank cassette sales, other con-
figurations are being represented
in studies, particularly blank 8-track.
Already, firms are develop-
ing more precise demographic
on blank tape users. For example,
one study shows that three out
of every four blank cassettes pur-
chased by people age 15-25,
that the average consumer buys
12 cassettes a year and that the
average price paid is 99 cents.

For the most part, the blank
audio tape business is here and
now, with no one acceptable
units of measurement. The situa-
tion in blank videotape, however,
is an entirely different matter.
Right now, experts are talking
about a "blankness potential."

"Home video recorders and
players will be the greatest adult
toy ever invented," says Irv Katz,
president and chairman, Audio

AUGUST 26, 1972, BILLBOARD

Magnetics, which recently es-
timated the RCA tape facility in
Philadelphia for the precise pur-
pose of participating in blank
(Continued on page 52)

45, 60, 80, 120, 180 Hike!

Continued from page 44

has no plans for changing at the
moment. In Norco, "we have
looked into the new lengths, such
as the C-40," says Ed Smulders.
"But we have not decided to
make any changes yet. A longer
time does make sense from some
viewpoints, such as music re-

cording, but we've found that it's
difficult to decide the standard
length for an LP."

Our thinking is that a C-50
or C-55 might be more appropri-
ate. In the educational and in-
dustrial fields, we find the C-30
and C-60 serving the purpose
well."

Ampax has a C-40 cassettes

available, again primarily for re-
cording albums. "We actually
have 42 hours of playing time
on the tape," notes national sales
manager Bruce McGillicuddy, "be-
cause we've found this time will
accommodate 99.9 percent of
all the LP's available. We think
the C-30 and C-60 are more
(Continued on page 48)

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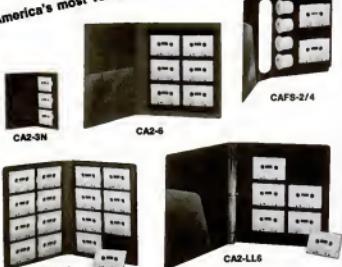
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70 minute, 90 minute and 120 minute
lengths.

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New Coatings Lead Cassette To A Happy Status In Life

By Radcliffe Joe

Just a couple short years ago the blank cassette tape market, hardly more than an embryo, found itself faced with the frightening possibility of a suffocating death, triggered by a high influx of cheap cassettes.

These units, manufactured primarily by get-rich-quick companies whose prima concern was making a fast dollar from what appeared to be a highly lucrative market, sold for a pittance. Units such as the retail level, were of the lowest grade oxide possible, and wreaked immeasurable havoc on the machines in which they were used.

But in planning their devious scheme for世界 domination, the cheap cassette manufacturer had not bargained for the inevitable backlash of the established brand name companies, which had no intention of allowing their substantial investments to be harvested by a handful of fly-by-night operators.

In a swift and impressive move towards industry self-policing the giants of the blank tape business closed their ranks and joined forces to further improve their own tape standards, as well

as move into extensive programs of consumer education.

Out of this determined quest for survival emerged new laboratory tested formulations that not only solved the death problem for the low and blank tape manufacturer, but also lent new status to the cassette role in quality musical recordings.

Such new formulations carry such exotic names as high energy low noise, chromium dioxide and cobalt, and are playing a major role in the rebirth of cassette reproduction quality, as well as creating new opportunities for increased playing times on cassettes.

At the Amplex Corp., the company that first domesticated the cassette, Amplex had developed a formulation which they call Thermoset. This is a new and highly durable formulation, and is basically a mixture of two components that react to form a polymeric system.

Development of this new formula, according to Walter W. Simmonds, of Amplex permits the company to load the formula or the coating with a higher percentage of magnetic particles. "This gives us more basic magnetic horsepower. It also permits us

to use very small particle oxides, for increased performance characteristics," he says.

Simmonds also pointed out that in addition to its other advantages, Thermoset also allows Amplex to maintain durability standards in its tape.

On the other hand, Amplex is coatings and film based. Amplex is avoiding involvement in anything longer than a C-120 cassette at this time. As Simmonds notes: "Last year the C-120 was in serious trouble, and we have spent the last year trying to find the exact cause of this."

"As a result of our research, we have made a number of changes to ensure that the C-60 has the same viability as the C-120. We also feel that having made these changes, it is possible to go to longer playing times. However, we have no specific activity going on in the area at this time."

The Amplex executive explains that in going to longer playing lengths such as C-120, a company must use of necessity, to much thinner coatings. "However," he adds, "it is not sufficient just to go to a thinner base and manufacturers who ignore this tend to jeopardize the integrity of any C-120 or longer cassette."

Amplex is not yet actively involved in the marketing of e cobalt tape, but Simmonds assures that intensive research activity is going on in this area, and that eventual marketing possibilities for the formulation could not be overruled.

Although it has a wait and see attitude towards cobalt, Amplex is much more actively involved with chromium dioxide. The company, in agreement with the DuPont company, holders of the chromium dioxide patents, and will market a line of chromium cassettes in the very near future.

(Continued on page 48)

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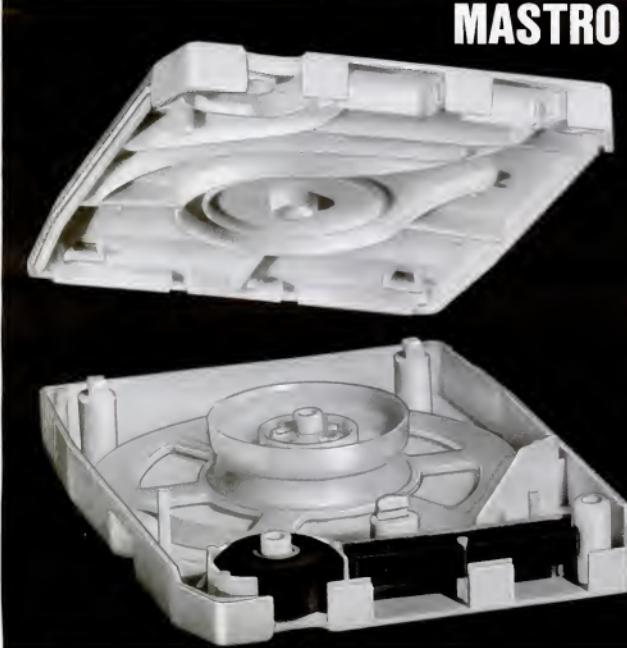
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So, for the first time they'll be asking for a popular-priced cassette.

TRACS.

Be ready for them.

tracsTM

Audio Magnetics Corp., Gardena, Calif.

Cassettes Lead A Happy Role In Life

Continued from page 46

Simmonds assures that there is room on the market for chromium dioxide and cobalt formulations; despite many breakthroughs in iron oxide materials, "iron's" magnetic properties and the cobalt modification and the chromium dioxide tend to give improved short wave length response. This is itself an advantage."

At Agfa-Gevaert, a relative newcomer to the magnetic tape field, the development of a special ferric oxide pigmentation has resulted in the company's SRD line of cassette recording tapes, which according to Marie Curry, technical manager of Agfa-Gevaert, have exceeded the performance and high frequency output levels.

"The SRD cassettes are characterized by extra clarity of sound, and are being marketed in three sizes: Super C-60 plus six, Super C-90 plus six; and Super C-120 plus six."

"The plus six means that the tape has an extended playing time of three minutes on either side. This provides tape enthusiasts with a unique time reserve, that can be used to record tolerance and speed will find the extra tape length very advantageous," Miss Curry says.

Suggested list prices on the Super High Density line are \$2.39 for the Super C-60 plus six, \$3.59 for the Super C-90 plus six, and \$4.79 for the Super C-120. The line will be marketed this fall.

Agfa-Gevaert's Low Noise cassettes utilize extra fine iron oxide particles which assure them a combination of good dynamic range with improved frequency response, according to Miss Curry.

The firm's Low Noise cassettes are available in C-60, C-90 and C-120 lengths.

Agfa-Gevaert is also marketing what it calls a Stereochrom line of cassettes in lengths of C-60 and C-90. These cassettes utilize an ultra-fine chromium dioxide pigment, and, according to Miss Curry, provides the ultimate in tape recording performance.

Miss Curry said that the Stereochrom line is particularly suitable for the consumer who has the most superior and sophisticated type of recording equipment. She adds, "The quality performance is comparable with the true high-fidelity dynamic range of fine reel recorders."

"Coupled with its quality, our chromium dioxide cassettes have minimum impact on the recorder's playing head. This feature, produced by a 'mirror-smooth' coat-

ing surface of the cassette tape, encourages longevity of the equipment, and permits a sustained high-fidelity performance."

Agfa-Gevaert is in the effort to aid consumers using chromium dioxide cassettes for the first time, is enclosing an instruction sheet on bias, and special equipment requirements, with each cassette. List prices on the Stereochrom line are \$2.99 for the C-60 and \$4.29 for the C-90. These are available in open reel blanks in low noise formulations.

TDK Electronics is another cassette manufacturing major that

(Continued on page 59)

45, 60, 80, 120, 180 Hike!

Continued from page 45

appropriate for the educational market."

McGlew adds that Ampex is looking at the possible introduction of a C-180 and even a C-240. "Tied in with that," he says, "we've spent a lot of time working with recording companies to get a handle of the C-120 and we think it's a workable cassette. On these longer playing times, we feel there is a good application for music as well as for the logging information which is currently done on reel-to-reel tape."

"In 8-track, we've stayed with 42, 64 and 84 minutes. These are primarily for music recording and the 8-track blank market is moving very well, mainly because

of the abundance of machines now equipped to record."

Soi Zigmien, president of Irish Tapes, says he has gone to a C-40 cassette, with the LP recording concept, the main reason being that it's a better product. Zigmien adds, "we think the C-30 had stopped being a moving item. More time than that is needed, unless someone has a specific application in mind."

"Education," Zigmien adds "is showing a lot of interest in the C-40, which is a concern to us in our lecture. As for 8-track, this is mainly for LP recording and we now carry the 40 and 80 minute tapes."

Longines Symphonette has also entered the blank tape market,

with cassettes available in 40, 60, 90 and 120 minute lengths and 8-track available in 40 and 80 minute times.

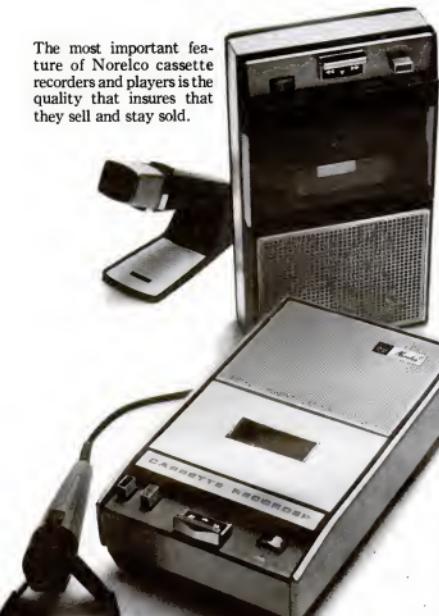
With 1971 sales showing approximately 125 million blank cassettes sold at retail and projections by Audio Magnetics of 172 million units this year, as well as 8-track sales growing at a tremendous rate, new lengths should continue to appear in blank tape as well as new uses.

Cover design by Dennis Littke; art direction, Dennis Littke; all photos except those for videotape story by section editor Elliot Tiegel.

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Technological Breakthroughs

Turn Hopes Into Reality

Not all the excitement over blank audio tape is in the marketing areas. Technicians behind the scenes are making tremendous breakthroughs from new resins used for binding the sound-storing particles to the tape all the way to the tiny though not insignificant parts inside cassettes.

Some of the technology just now benefiting the industry reflects research and patent procurements going back more than five years, according to Larry Graubart, manager, video products research, Ampex Corp. Ampex's own patents on the

firm's new Thermo-Set resin were applied for in 1965.

Still other advances in raw tape manufacturing relate to increased sales of blank tape, in some cases sharply reducing the cost of tape, says Peter Peacock, president, Overland Products Corp. Naturally, marketing requirements dictate standards for manufacturing, one area of importance being the demand for ever-increasing tape sizes and the resultant need for a durable though ultra-thin tape.

But there are problems. One significant aspect of new tape development, several experts

point out, is the high incidence of proprietary information not always available to even the raw products supplier.

Companies achieving a breakthrough guard it zealously, though others do so to certain degrees. Peacock, for example, says Dow Chemicals, president, Overland Products Corp. Naturally, marketing requirements dictate standards for manufacturing, one area of importance being the demand for ever-increasing tape sizes and the resultant need for a durable though ultra-thin tape.

But there are problems. One significant aspect of new tape development, several experts

pointing and technological advances are coming at a faster pace as a result of it.

• Increased blank tapes resulting in larger rolls and therefore savings to duplicators and blank tape marketers;

• Continued use by duplicators of standard oxide coatings despite much hoopla over chromium dioxide;

• Substitution of less costly materials such as silicon steel for nickel alloy in parts used in cassette tape heads;

• Combining two parts into one;

• Anti-jam devices such as one developed by BASF;

• Packaging improvements al-

lowing Ampex, for example, to offer for the first time its very high frequency tape on 10 1/2-inch reels, up to 56,000 feet;

• Calandered tape processing, which results in tape gliding more smoothly;

• New resins with not only greater adhesive qualities but lower melting properties;

• Refinements in catalyst coating where the resin and the base work together giving a tape with much more strength and resistance to cracking and stretching of plastic parts;

• Development of ever thinner tape, together in some cases as with 3M, with better lubrication, which allows for one tape twin pack instead of two tapes;

• Adoption of better friction properties for the tape itself, examples being Ampex's core platform in cartridges and 3M's Posit-Track coating on the back of the tape;

• Research into the mechanical requirements of 4-channel blank 8-track tapes seen by many marketers as the next looming area of sales activity.

Perhaps the most important breakthrough of all, however, is the move by the industry to establish standards in cassette and 8-track now being spearheaded by International Tape Assn. (ITA). According to Larry Findley, its executive director, the committee approaching the standardization problem includes companies of film base manufacturers, plastics firms and duplicators.

The scope of this committee can be revealed from the following list: base supplier—Dugay, Old Corp.; tape—America, Dow Chemical, Gross Corp. plastic suppliers—Chemplast, Specialty Converters, Tapemakers, Dixon Corp., Indiana Molding, King Instrument, Roller Corp. of America, Brady, Cetron, Americartics, Overland; products: tape manufacturers—Norelco, Avco-Lar Jet, Panasonic, Ampex, Audio Magnetics, Irish Magnetic Tape, 3M, Cetron, Maxell, Magnetics, Media, Webash, Memorex, BASF, Cetron, Cetron, TDK, Sony Superscopes, Agfa-Gevaert; duplicators—Ampex, GRT, Ganstar, Cassette Corp., Allison Audio, Magnetic Video, Dubbing, Audio Devices, Master, American Sound Components, Cartridge Corp., SuperScope, Cassette Developers, EAI Media Group, Cassette Recording Inc., Custom Tape Duplicators.

The final report on performance and physical size of the C-60 were mailed in May and a fourth committee meeting Aug. 3 considered the critique of the members of ITA. The preliminary draft of another specification report was also mailed in May.

The increasing emphasis on

(Continued on page 56)

A REEL TAPE SALE

1 1/2 MIL - 600 FOOT
AUDIO RECORDING
TAPE ON DELUXE
PLASTIC REEL. NOW
AVAILABLE IN BULK
PACKAGING OF 24 PER
BOX. SEND CHECK OR
MONEY ORDER, NO
C.O.D.'S.

SPECIAL SALES PRICE
\$9.95 Postage prepaid
III. residents add 5% Sales Tax.

RETROSPET
Suite 116, 2720 Des Plaines Rd.
Des Plaines, Ill. 60018

WRITE FOR VOLUME DISCOUNT

and cassettes invented them... Norelco®

Norelco Cassettes. Deals never better. Profits never bigger.

Ask your Norelco Representative about the best deals in Norelco history. They can actually amount to a 60% increase in your discount over our generous Spring Program. In addition, also ask him about all the other things Norelco cassettes will have going for you.

As always, Norelco quality is beyond dispute. It's the quality that sells and stays sold. And it shows in every Norelco cassette. If you could only sell one type, that's the type we'd make. But you can sell four types.

The Norelco 100
is a good value in an all-around cassette. High standard quality for background music, lectures, etc.



The Norelco 200
is a low-noise cassette perfect for music recording—the standard of the industry.

The Norelco 300
offers extended frequency and dynamic range for semiprofessional recording. It's the high output/low noise tape.

The Norelco 400
is our Chromium Dioxide cassette with Perma-Guides for jam-proof operation. The best for very critical recording on switchable equipment incorporating a CrO₂ tape position.

© 1972 North American Philips Corporation, Consumer Products Division, 100 East 42nd Street, New York, N.Y. 10017.

Packaging Produces Purposeful Patterns

Growing emphasis on new magnetic tape formulations has in no way detracted from the tape industry's vital involvement with packaging.

A consensus of blank tape

manufacturers show that now, more than ever, with the advent of such formulations as, super dynamic, high density, low noise, cobalt and chromium dioxide, the industry is relying heavily on

packaging and allied aids to reach the consumer and eturn his mind to the attributes of these new lines.

The approach to packaging is always different, and almost always innovative, ranging from wrap-around labels, to large-type *easy-to-read* a specification, to youth-oriented, color-coded designs ranging from flowers and fruit to rock bands and surrealistic designs.

At Longines Symphonette, one of the most prominent entries in the blank tape stakes, cassette boxes are color-coded in gold and white for "Voice" tapes, blue and white for music grades, and red and white for all-purpose grades. Eight track tapes also come in blue and white.

The company has also developed three different types of counter and floor display units. The Longines "wheeler-dale"'

display is a free-standing revolving-type unit that can hold up to 456 pieces of different configurations, while utilizing a mere two square feet of floor space.

The counter displays are available either in the "Grepper" design of the "Hot Pack," or in the "Easy-to-Load" design of "all-purpose" cassettes, and is pre-filled on a free metal rack at the Longines plant. The "Hot Pack" is also pre-filled at the factory, and contains 30-blister packs of music C-90s.

Agfa-Gevaert is another newcomer to the blank tape field, is marketing its several lines of cassettes in library-styled clear, flip-open plastic cases, each with an index card.

It is also introducing an instruction manual with all its Stereo Chrome, chromium dioxide cassettes. The instruction sheet counsels users about special equipment requirements for the Stereo Chrome line.

All Agfa-Gevaert cassettes are packed in self-call counter display boxes, and the firm is also developing additional promotional aids including in-store play centers, and other materials.

At Irish Magnetic Tapes, president Michael J. O'Leary, has developed a shrink-wrapped storage tray containing four cassettes or cartridges. The storage trays are color-coded in green and blue, and can hold up to 12 cassettes in a library-style tray.

The trays carry list prices of \$8.15 for storage trays with four C-60 "professional quality" cassettes; \$12.35 for trays with C-90 cassettes; and \$14.55 for trays with four C-120 cassettes.

The trays are shipped with special promotional flyers and point-of-sale displays, and are being targeted to large retail chains including Fortune's, Avon Stores, Masters and Montgomery Ward.

Irish Magnetic Tapes are being packaged in color-coded shrink wrap packages with rock band designs.

As a further promotion aid and piffle retardent, Irish is pushing its "piffle" promotional tray. This is a counter-display with a "go" "no go" lock that holds up to 96 cassettes.

This unit measures 7½ inches square by 21 inches high. It has an attractive header card, and allows for the removal of a single cassette at a time.

At the Maxell Corp., storage binders that open like a book era being pushed. The black and white library packs, designed for both cassette and open reel tapes, can be stored on book shelves after the commercial copy is removed from the wrapper.

The cassette pack (UD-LP) comes with a selection of three C-60 and three C-90 cassettes, and a large index card. It carries a list price of \$25.00.

The open reel library cover contains one seven inch reel of UD-50 or UD-35. List prices are \$9.65 and \$11.40 respectively.

The Certon Corp. is pushing its "Top Tin" idea. The promotional idea features six blank cassettes in a tin can, with the slogan: "Your Top Tin." The line is aimed basically at the youth market.

For its audiophiles, Certon is offering a New Lab Series, and here the emphasis is not so much on packaging as on tape and tape case features.

Further promotions from the Certon think tank include the "Wise Owl" double reel cassettes with a "curl and seal" feature designed for mini-sky recorders.

The Los Angeles-based firm is also pushing a compact display rack that stands 37 inches high with header, and measures 11½ inches wide by 13 inches deep.

Ampex is calling its blank tape promotional pack "A Whole New (Continued on page 57)

What would you do if your tape was so good nobody believed you?

That's the situation we found ourselves in, with our Ultra Dynamic formulations.

Audio demonstrations weren't enough. People refused to believe their ears.

We had to prove how good we are.

So, we developed a visual demonstration of sound that enables people to see the difference between our UD tape and any other tape they choose. By looking at an oscilloscope screen, they can compare energy output, range, distortion, signal-to-noise ratio and presence of dropouts.

Public Proof

Our first big public screening was the 1971 Consumer Electronics Show. Since then, we've been touring our demonstration all around the country. And since then, people have started to believe their ears as well as their eyes.

If you don't have an opportunity to see one of our demonstrations, try the Maxell Ultra Dynamic tape, in cassette or reel to reel, and try to believe your ears!

Technicities

We use a Hewlett Packard dual trace storage oscilloscope and a Hewlett Packard audio sweep generator. The lower trace on the oscilloscope pro-

vides a view of the output signal of the sweep generator. The upper trace provides a view of the same signal having been recorded and played back so you can see the performance characteristics of the tape. In the picture below, Maxell Ultra Dynamic tape is shown against the sweep generator trace. The flare at the right indicates extended high frequency response. The uniformity of the trace indicates an extremely accurate overall response.

MAXELL ULTRA DYNAMIC TAPE

Frequency Response (dB)

1,000 Hz	+1.0
7,500 Hz	+0.0
12,500 Hz	+0.0
15,000 Hz	+10.0

Output Uniformity (dB)

7,500 Hz	0.2
----------	-----

Distortion (%)

Dropout	0
---------	---

Saturation

Level (dB)	+15.0
------------	-------

Signal to Noise Ratio (dB)

63

Erasure (dB)

69

For more information about the Maxell tape

line, write: Maxell, 501 Fifth Avenue, New York, New York 10017



You have to see our sound to believe it.



maxell

The answer to all your tape needs.

Broadcast, Institutional And the Home

By Ken Winslow

WHY when the hardware settles down will there be a market for which we can make videotape? Is what every blank videotape manufacturer will tell you. Videotape manufacturing is a complicated business requiring a great deal of technical development and capital investment. Since the mid-50's, with the commercial application of videotape recorders got underway, the equipment manufacturers have spawned well over 50 machine formats requiring different widths (from 2 to 1/4 inches), different speeds (from 30 to 3 ips), different tape reels, spools, cassettes, cartridges, magazines, etc. — and different winds (oxide in or out).

Somehow the tape makers have responded and additionally have developed oxides, bases, coatings, binders, lubricated lubricants, back treatments and higher coercivities to meet the challenges from the hardware makers and in a number of cases made the machines perform better than the engineers ever expected they would.

To obtain the bandwidths required in videotape recording, not only is the tape moved past the video heads but the one or more video heads themselves are rotated at high speed, constantly beating against the tape. When the tape is performing as it should, a stable and noise free picture results. When it isn't, because of some manufacturing problem or contamination of oxide and oxide debris, the result can be immediately seen in the displayed video as anything from dropouts which appear as random horizontal flashes to complete loss of picture due to clogging of the heads from loose oxide.

Users quickly find that good tape is their cheapest investment for without it the money put into good equipment is wasted and progress is lost.

The tape market for videotape centers in broadcasting, institutional, and the home. Each of these markets uses open reel as well as cartridge forms of tape. Some manufacturers such as 3M, Magnetic Products are in all areas of the market, supplying tape in all forms and formats. Others pick out one market segment for concentration. A good number of manufacturers have come into existence and left the videotape market. JVC and Kodak are two examples.

Broadcasting is basically an open reel quadraphone machine market using 2-inch wide tape. These machines range as high as \$150,000 with accessories. Aside from professional dealers, these machines are used for master production recording and editing. The demand for quality is high end the reputations of tape manufacturers are quickly made or lost depending on the ability to maintain product quality. In effect, the broadcast market is a single format market. Ampex and RCA are leading makers of competitive quadraphone machines as a result of government and broadcast interested engineering groups.

In recent years, both Ampex and RCA have developed cartridge versions of their quadraphone machines. These are highly automated and are used by broadcast stations to tape and play in rapid sequence from the same machine as many as 25 separate commercials or spots end to end without break.

AUGUST 26, 1972, BILLBOARD

Among the suppliers of videotape for quadraphone machines are Ampex, 3M, Memorex and Colgate which distributes Japanese made Fuji tape to the U.S. market. Nortel and high energy co-

activity tapes are available from several of the manufacturers.

Single lot price for 60-minutes ranges around \$200. Some cut-re reconditioned end seconds are available for the quadruplex

market but volume is very small because of the production and equipment performance risks involved to the user.

The institutional market is largely a helical format market.

There is a great confusion of incompatible videotape machine formats. Many are no longer manufactured but are still in use. There are well over 20 dif-

(Continued on page 52)



remember PANDORA'S BOX?

Remember the lady Zeus sent down to earth with a little box full of plagues and troubles? Next time you buy a tape cassette, remember Pandora's Box. Unless it says otherwise, you don't know what problems you're bargaining for.

Sticking. Jamming. Tape tangling and breakage. Wavering pitch from uneven speed. Noise. Signal dropouts. One way or another, the sounds you want to capture and keep won't sound good forever.

Reliability is no hit-or-miss proposition. Only if you buy TDK Super Dynamic cassettes can you

be really sure: sure of having a cassette that will never let you down; sure of having a cassette that will give you ultra-wide frequency response, high output and extended dynamic range, and so

little noise and distortion, you won't believe it. When you buy TDK, you buy the world's finest quality.

Next time you buy cassettes, think of Pandora's box full of woes and buy a box of trouble-free work—the kind of reliability built in.

TDK Super Dynamic and Deluxe Low-Noise tapes are offered in cassettes and open reel. TDK—only the finest.



Purity in Sound

TDK ELECTRONICS CORP.
25-73 48TH ST., LONG ISLAND CITY, N.Y. 11103 • 212-721-6851

TDK  

Broadcast, Institutional, Home

Continued from page 51

ferent manufacturer / distributors of helical videotape machines.

Each of these machines and model types requires its own combination of tape width, reel type and size, tape thickness, range of operating temperature, coverage levels and tape wind.

While tape widths can range from 2-inch (Ampex 660 and Sony PV1203 to $\frac{1}{4}$ inch (Akai), generally speaking tape supplied to this market is $\frac{1}{2}$ inch for mastering (machines by Ampex, IVC, Sony, Panasonic, Shibusaki, etc.) and $\frac{1}{4}$ inch for distribution.

In 1969 the Electronics Indus-

tries Assn. of Japan, in an effort to develop an industry standard, issued an inter-manufacturer open reel tape format known as EIAJ Type 1 which uses a $\frac{1}{2}$ inch wide tape.

Manufacturers quickly adopted the EIAJ $\frac{1}{2}$ inch standard and are gradually discarding their prior individual $\frac{1}{2}$ inch standard formats.

Institutional users rewarded this effort toward standardization by purchasing larger quantities of machines.

Reports are that at the first of 1972 there were 60,000 EIAJ $\frac{1}{2}$ inch machines in use and that by the first of 1973 the number

will reach 100,000. The result for the videotape manufacturer was to create an important market. Every manufacturer today supplying tape to the institutional market makes an EIAJ $\frac{1}{2}$ inch tape and has found it to be one of his biggest volume sellers.

Because different helical machine formats use reel-to-reel spindles which range from 6.9 to 10.5 ips, tape lengths are typically designated in playing time rather than footage.

For open reel helical machines the standard tape thickness is 1 mil. Some manufacturers are making available .75 and .5 mil

The EIAJ $\frac{1}{2}$ inch standard machines which are used by education, corporations, government and other institutions, are designed for instant repeat, interchange of recorded programs, and (as a result of constant technological improvements for master recording and post-production editing, use 1-mill tape at a speed of 7.5 ips. This tape is supplied in standard commercial reel-to-reel formats by 3M, Ampex, Mamorex, Irish, BASF and other manufacturers. 3M also supplies open-reel EIAJ $\frac{1}{2}$ inch tape in a high energy coating doped from a formulation which will improve the performance of any machine building it by 2 dB signal-to-noise according to company spokesman. Popular lengths are 20, 30, and 60 minutes.

Prices for a 1 inch one-hour tape will vary according to machine format involved because of tape differences in reel speeds. Price for an hour 1 inch Ampex tape (9.6 ips) is around \$60 and for

an hour 1 inch IVC tape (6.9 ips) is around \$45. The cost for an hour EIAJ $\frac{1}{2}$ inch tape (.75 ips) is around \$40. DAK Enterprises, which calls itself the only retail outlet in the U.S. of independent sellers direct through the mail, hour lengths of 1 inch Ampex for \$28.50, 1 inch IVC for \$21.50, and $\frac{1}{2}$ inch EIAJ for \$16.

The developing consumer videotape market mainly concerned with cartridge/cassette tape formats has adopted the $\frac{1}{2}$ inch tape machine which has found its way into both the institutional and consumer markets. Tape initially was only supplied by Akai but is now also being supplied by Irish, BASF and others. Ampex, however, for the Akai is approximately \$20.

Cartridge/cassette tape equipment on the market today for the institutional user is supplied by Sony and uses $\frac{1}{4}$ inch wide high energy tape sealed from user access in a plastic cassette. Cartridge/cassette Inc. through its manufacturing and retail arrangements which include Sears, Admiral, Emerson and others, is providing consumer equipment which uses $\frac{1}{2}$ inch wide normal energy tape sealed in a plastic cassette.

The EIAJ has announced a standard under development which will provide for a 30 minute capacity cartridge containing its open reel format normal energy tape. RCA has announced a cartridge tape cartridge player system which is in the industrial high energy tape to be available in 1973. Philips has also announced that it's already established $\frac{1}{2}$ inch European tape cartridge equipment has been established in the U.S. and is expected to be available for delivery in the U.S. starting in January 73.

With the exception of the EIAJ cartridge and Cartridge Tapevision, all of these cartridge/cassette developments are based on the use of high energy tape. This tape, which is relatively expensive either as a cobalt dioxide or chromium dioxide coating, represents an advance in the state of the videotape-making art.

The doubling of tape "recording power" over the normal energy tape has also prompted the design of the new cartridge/cassette systems to incorporate smaller equipment and to use slower tape speeds in the range of 3 to 4 ips for a high quality picture. The net result to both the institutional and consumer markets is to provide equal or better video from smaller machines using less tape at a cheaper cost to the user.

Blank Audio Tape Field

Continued from page 44

videotape to the consumer will begin to boom around 1975. Until that time, the market for videotape will continue to increase in business and institutional areas.

But it is the home area where blank videotape promises to accelerate the boom in unrecorded software. Even though Sears and other retail outlets have just started offering video units, marketers are very excited. It is pointed out that Sears initially choose 18 stores in the Chicago area for test marketing its Cartridge Television system, but that number enlarged the number to 32 stores for its Los Angeles portion of the program.

Delivery?



We've got it made.

Ready and waiting . . . quality cassettes and 8-track parts . . . plastic padded boxes . . . any quantity . . . now! Call the makers of Magna-Pak, and you've got it made.

MAGNETIC PACKAGING, INC.
Division of GABRIEL MANUFACTURING CO.
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Telephone: (914) 942-0100

You've got it coming to you from Ampex!

More profit! New blank tape cassettes, new open reel, new 8-track and new accessories. A new Ampex exclusive: 40-minute C-40 cassettes. And the hottest accessory item in the industry, another exclusive: the Ampex cordless head-demagnetizing/cleaning cassette. Order the full line now and enjoy top margins from Ampex.

New appealing packaging for cassettes and open reels—customers can't miss them! New

product improvements for top "stay sold" quality. And new opportunities for repeat business and faster turn-over. It all adds up to a new deal for you—a great profit deal from Ampex.

These are the cassettes with the smart, new Ampex look:

- Ampex 360 High Frequency—general use, high quality performance.
- Ampex 350—economical with a good shelf look, youth appeal, built to "take

it." Ampex 362 Extended Frequency—low noise and highest performance. Ampex 363 Chromium Dioxide. Go for all of them—go for profit—go for Ampex.

Contact Ampex Corporation, Magnetic Tape Division, M.S. 22-02, 401 Broadway, Redwood City, CA 94063. (415) 367-3887.

AMPEX



Companies Fight The Frankenstein (Cheapie Tape) Who Stalks The Industry

FOR BLANK TAPE MANUFACTURERS, happiness is getting rid of "cheapies."

And after several years of trying, most blank tape producers appear ready. Retailers and consumers are snubbing poor quality tape and quick-buck tape manufacturers in favor of quality product.

Although cheapies are still around, and many confirm there always will be a market for them, there is optimism among manufacturers that poor quality cassettes are fading from the market.

Shopping for cassettes is a bewildering experience for many tape buyers. First, there is a wide range of cassettes ranging in quality from poor to excellent. Second, because cassettes are sealed, few consumers see the critical inner mechanism that determine tape performance quality of the product.

"If cassettes are to fulfill their promise," says Carl Frederick, marketing director of Audio Magnetic Corp., "the industry must eliminate cheap tape, the Frankenstein monster of the business."

The International Tape Assn. is taking a bull by the horns in an effort to establish quality tape standards.

The organization has formed a plastics, raw tape, hardware and duplicating committee to investigate the headaches of irregular software.

Gene Barker, who directs the ITA's committee and who is quality control director of Audio Magnetics, outlines a plan the ITA is undertaking to insure cassette quality.

"We want to write performance standards for the industry," he says. "The standards will assure consumers that the blank cassette will operate for an acceptable length of time under all normal operating conditions. Product meeting the ITA standards will display a seal of approval."

Barker feels that all manufacturers can submit product to a private laboratory for testing. "If the product passes a test," he says, "it will receive an ITA approval stamp."

What can blank tape manufacturers do to curtail cheap cassettes—RIGHT NOW.

Maxwell, for example, has a traveling tape clinic which tests cassettes in retail locations. Technicians from Maxwell will test all brands and point out strengths and weaknesses in each.

BASF has innovated a new cassette transport system designed to eliminate jamming. The chromium-plated tape path also prevents the tape from sticking and precludes wow and flutter that comes from variable tape tension.

Audio Magnetics is educating buyers, retailers and consumers on the dangers of incompatible cassettes. It is releasing material (brochures, flyers, etc.) to the trade and to consumers.

"Our message is right to the point," believes Frederick. "The lack of stringent cassette standards is a major and imminent threat to the industry. A greater awareness of the situation is needed to prevent consumer desperation."

The company feels poor quality cassettes fall into two folds: oversized parts produced by overzealous companies overeager to make a quick buck, and poor quality cassettes that fail during prolonged use and are incapable of maximum performance.

Equipment manufacturers are alarmed at the poor quality tape being sold by fringe tape com-

panies and others which are trying to rebound from financially troubled times.

Sony is educating consumers with the slogan, "You can't really afford to save money on bargain tape."

Many executives feel that a grading system would assist consumers in telling the difference between "good, better and best."

"Bargain tape costs little, if any, premiums and can cause serious head abrasion," says a Sony spokesman. "The heads become pitted and tear the oxide from the tape. Then this oxide builds up into a gummy film, first causing loss of high frequency and eventually deterioration of sound."

"Not only are the heads ruined,

but the capstan, pinch roller and tape guides are contaminated as well."

Manufacturers offer these guidelines for selecting tape:—Is the tape guided around stationary posts or (better) is it guided by rotating posts anchored by lubricated metal pins?

—Is tape pressure against the heads accomplished by a spring, which becomes inoperative after a few uses, or by a metal spring, which assures constant tape-to-head contact for long periods of use?

—Is the tape pressure pad in sections causing uneven winding of tape on the hubs or does the cassette have a one-piece pressure pad for a smooth tape path?

(Continued on page 57)

BUY DIRECT AND SAVE \$\$\$

#54 STEREO CARTRIDGE CASES
24 8-Track Tapes

48 Cassettes Covered in
handsome Alligator Vinyl Red
Flocked High Impact Styrene
insert.

THIS MONTH'S SPECIAL

50 pcs. \$3.00 each

150 pcs. 2.75 each

500 pcs. 2.65 each

Cases packed 1 per box and packed 72 per a skid.

Custom Case Mfg. Co., Inc.

Wanted: Distributors, 5511-19 Bragg Blvd. Private
State-wide master distributors. P.O. Box 5625, Fayetteville, N.C. labelling done
and Reps. NO PHONE ORDERS—BY MAIL ONLY

BASF jamproof cassettes.

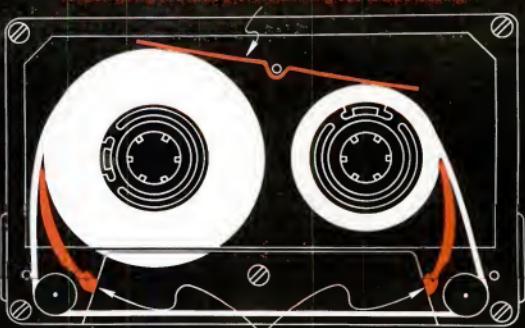
Now all BASF[®] cassettes feature jamproof special mechanics. The most significant design breakthrough in the cassette marketplace today. Prevents jamming of invaluable recordings. Eliminates wow and flutter. Prevents tape edge dropouts.



Finally, a cassette with 100% mechanical reliability. Buy BASF Cassettes with jamproof special mechanics.

For the BASF dealer nearest you, write BASF SYSTEMS INC., Bedford, Massachusetts 01730.

Tension spring in C-120's prevent jamming due to tape looping.



BASF



Audio/Video Products

Tape Products; A Rapidly Growing Business

It is only within the past several years that the consumer wishing to purchase quality blank tape has been able to go with confidence to some outlet other than his local tape and audio specialty shop.

The history of blank tape in other outlets—particularly that of blank cassettes—has been one of poor or neglected displays and padding of price tags, poor quality and the general gaining of a poor reputation. The same has been true on a smaller scale for 8-track and reel-to-reel blanks.

Much of this is now changing as more and more outlets—Rock jobbers, drug chains, distributors and mass merchandisers are now stocking and advertising quality blank tape, both brand name and private label. Much attention is going into display, and the way a tape is packaged is increasingly important to the buyer handling tape.

The average consumer is more quality conscious than at any time in the past. Generally, he knows what he wants when he enters the store and will not settle for "cheapie" tapes or special "bargains."

Many costumers have had bad

experiences with blank tape in the past, particularly in the infancy of the cassette and when 8-track pickup/reel-to-reel equipment became a realistic item in the marketplace. Retail tape buyers confirm that most consumers remember these experiences, and are willing to pay a few extra cents to be assured of quality.

The proliferation of tape handling outlets—whether record store capability has undoubtedly helped spur this relatively new concern for blank tape on the part of retailers and consumers. But there is another reason behind the blank tape boom which is equally important. The concern on the part of blank tape manufacturers and suppliers for the mass market.

At the recent Consumer Electronics Show, virtually every major manufacturer and supplier introduced or expanded lines specifically aimed at the mass merchandiser or dealer other than specialty shops.

Audia Magnetics b o w e d its tape to the public. The Phonograph Society showed a large line aimed at the mass merchandiser. Certron is aiming at the mass retailer with two and three-

packs and its canned cassettes; TDK showed displays for the audiophile dealer; Ampex showed the tape manufacturer's role for an audience to capture more of the mass market; Norelco displayed their supermarket racks; Irish Magnetic Recording Tape broadened their lines; Mallory showed a head cleaner; Leda; BASF showed its hardware as well as its blank tape; and Memorex showed a complete new line; Memorex said it would aim at the mass merchandiser as well as the audio specialist; Maxwell bowed a special library pack; the 3M Co. displayed its new line; and a number of smaller firms also revealed plans to aim at a broader market than the audiophile.

With all of these new tools at their side, are more retailers taking advantage of the blank tape market? Are they taking advantage at all and do they consider it worthwhile? What are their marketing strategies and how are they promoting and merchandising? The answer is yes. According to representatives of Helicar Brothers, the Minneapolis-based national wholesaler, the Boe Products Co., Inc., one of the largest accessory firms which also does a huge job in blank tape, and the tape buyer for a large drug store chain helped show some light on these questions.

How is the mass user handling the blank tape boom? Part of the answer comes from Duane Halter, buyer for record products for Helicar Brothers.

"The market for blank tape is growing at an unbelievable rate," Halter says. "We are consistently looking for new ways to promote our product as well as the brand name itself."

Halter offers some opinion as to why the blank tape market is growing so rapidly. "First, there is an audience of hardware for recording, including quality merchandise in cassettes and reasonably priced 8-tracks. Consumers buy tape itself, and quality is constantly improving and the prices are coming down."

As far as promotion is concerned, Halter says, "We are now doing a great deal with our own private labels, Music Land and Music Maker. We try to merchandise cassettes within the music department, because this offers a good spot for the C-40, which is used primarily for album duplicates. Eight-track tapes are also becoming more and more successful, mainly for the same reason. Some of the promotions we utilize are four 80 minute 8-tracks with a storage case at a low price, and three C-60 cassette sets at a low price. In the promotion of brand names, we are always involved in the promotion."

"With most of our high volume accounts," Halter continues, "we are given pretty much of a free hand in setting up the kind of display we feel will be effective. We do feel it is difficult to merchandise tape on the counter because this is a prime area and who is to say what takes precedence."

"Peg boards, particularly on the end of a record rack, have been effective. A blister pack or poly back can be shown here, and it offers little flexibility."

However," Halter adds, "every store is different, and I feel I see it is to have different ways to display tape because of the variety of outlets and the differences in departments within these outlets. One thing we like to do is put tape in the accessory department, because it is less pfifer here and it adds congruity to the department."

On some other aspect of pro-

motion, Halter says, "We will always help with a newspaper ad. Because we promote records, it gives us a good chance to promote blank tape in the same space. It creates an area where we can promote it, and we're trying to get the record buyer because this is our bag. We also want the young consumer, and we aim all of our ads. Some times this is unfortunate because the blank tape promotions are tied in with record ads which he reads, but the message still reaches him."

Talking about in-store display again, Halter said in a large volume store, such as a mass merchandiser or a discount store with specific departments, there is generally enough volume done in an area such as the record or accessory department, he says, that blank tape can be displayed there.

"Again, display depends on the given situation," Halter points out. "If there is no floor space, you're stuck pretty much with the poly bags. If there is some shelf space available, then you can be very flexible with your display. It also depends on our customers, some which have specific rules on

how they want to merchandise tape."

Halter estimates that the blank tape market has increased 100 percent for Helicar Brothers in the past five years, and adds that besides his private label, TDK, 3M and Memorex are carried. Cassette and 8-track are given prime attention, with reel-to-reel going to a relatively limited market.

"The C-40 and C-45 are C-40," says "something we have been waiting for a long time." This new length lets the firm "promote the cassette as something a consumer can record an LP on, which is something we really didn't have before. This brings about a job of educating the consumer, so he will know that the C-40 and C-45 is just right for a record. We are also providing flyers for our record mes and salesmen to let them know about our new promotions."

Halter adds some general ideas on blank tape promotion. "As far as a promotion is concerned, we will always have different packages at different times to follow different promotions. Don't remain stable, this is another important point. Come in

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with a new package from time to time and make sure you can switch around in the selection. We've found that more than one unit to a pack works well, so we try to use this," he offers as one example.

"Make sure you're trying to give the consumer and the dealer the best possible service and this will increase your volume."

"Anybody caught in a specific merchandising bag is crazy. You have to be involved in a number of projects at the same time and you have to keep your eyes open for change."

Another firm doing a large volume in blank tape is Le-Bo Products Co., Inc., a New York-based accessory firm. Company vice president Leslie Dane states:

"This is a rapidly growing business, especially in 8-track tapes because of the large number of record machines now on the market. The cassette is still hot, but 8-track is unbelievable. We feel blank tape should be sold in the tape department because we feel it is the best and the best promoters. In addition, the people we want to sell are shopping in this department."

"We try to give blank tape a prominent display and a good-looking counter. Once again, we do offer display cards and packages. Counter display is also important, because I feel there is more of a pilferage problem with floor displays. Also, we like to have the tape on a large card, both for appearance and for less chance of pilferage."

Dane feels that 40 and 80 minute blank tapes are prime movers now, while 35 and 70 minute times in this configuration are also good. Album recording is the reason we're behind this. The C-40, C-69 and C-90 are favorites in cassettes.

Image is also important, according to Dane. "You must establish an image for blank tape. Show it in its best light. Promote. Tie your promotions in with the way the market is going at any given time. The car cassette is one example, as is chromium dioxide tape, which moves well to a certain group."

"Our idea is to try and do is tie a whole package together. We offer one display with 12 to 14 items, including 1 or 2 d.tape, head cleaners and magnifiers. This is a complete system in one rack. We also have displays featuring splices."

In newspaper ads, Dane feels it is important to tie blank tape in with records and pre-recorded tapes. Packaging is another important thing in tape. "Keep it colorful and attractive. Displays, 'and be able to show a wide selection. Make sure that it is labelled well."

Dane cites a number of stores he feels are doing a good job with blank tape. "I think of New York, Sam Goody's, Two Guys and Arlans. It cites Korvettes, for which the firm provides its Le-Bo Tone private label in a distributor capacity as a particularly good example."

"First, Korvettes does a fine job displaying the tape," he says. "They have a good record and tape department, which we feel is the right place. They also make it prominent at the checkout counter. They tie it in well with hardware and pre-recorded records and tapes in ads and they have a knowledgeable salespeople."

Dane notes that Le-Bo will be sending out educational material to their accounts and salespeople on the tape's themselves and proper display methods.

Dr. Dan Korn, who has also become increasingly involved in the blank tape market. The buyer for one large chain notes: "It's always been a good market for us, but now it's growing by leaps and

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bounds. We display our tapes in the electronics specialty department and do much of this in an open gondola."

"Packaging," he continues, "is just as important in tape as it is in any other product. So is display. Make sure the tape is out where the consumer can see it and keep something clean by such as hardware, to draw him to it. We make it a point to color

code all of our tape to make it a little more attractive."

This buyer notes that "a lot of dealers have been available for sale, but they use it as a promotional item. They're not really involved in the business. It's my opinion that any mass merchandiser who wants to get into the business and do a good job should have a private label, a full line and a full-time maintenance of the line. I know this works

because I've seen the results when we run out of our private label. Consumers complain, and they don't want the brand names that we carry."

"Another point he emphasizes is "The need to promote your private label. We almost automatically run blank tape and hardware in the same ad and we make sure that we have a price on the tape. If we run a cassette recorder at \$39.95 with the blank

at a reduced rate, and a major competitor runs the same unit with the tape, our sales are immediately affected. There is a good markup in tape, and we can afford to reduce the price for a day or so."

"It is also very important that the tape you carry be quality tape if you want to keep a consumer. The average consumer may not know what's being done for him.

(Continued on page 59)

Making the world's best cassette winder wasn't enough.



About three years ago, we at King Instrument set out to make the world's best cassette winder.

Modestly aside, we did just that. With the King Cassette Winder.

One operator on one King Cassette Winder will put out 1,800 to 2,000 cassettes per shift vs. 500 on any other two machines. And ours is the only cassette winder with consistent, repeatable, automatic splicing and wind-in of leader.

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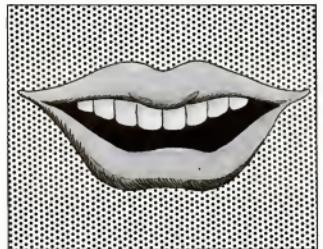
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Technological Breakthroughs

Continued from page 49

higher quality tape, as seen in the development of such coatings as chromium dioxide, cobalt, cobalt magnetized coatings and so forth. The firm is also currently focusing on cassette usage.

An interesting aspect of the push for better quality is the recent naming of Gene Barker, Audio Magnetics corporate director of quality control, to the chairman of the Los Angeles division of the American Society of Quality Control, an organization dealing in all product areas.

Barker named over six areas where AM has improved its cassettes. One of these is of a patented linear used to shield tape, lubricated metal pins as opposed to the stationary post, a metal spring rather than a sponge, a pressure pad in one piece rather than in two sections (which often causes uneven winding), a sealed window and screwed housings instead of sonic sealed housings.

Not all breakthroughs are in the area of cassettes. Barker indicates that the Gardena, Calif., based firm is already testing the mechanics of the 4-channel 8-track blank, which will require a whole different internal mechanism. There are breakthroughs in longer length in 8-track and in higher frequency 8-track tapes. TDK, marketing director, TDK America, TDK, has stated that B-track will become a hi fi medium, particularly because of the head start 8-track has in quadrasonic.

Turning to the interior of cassettes, Howard Kenyon points to several breakthrough areas. One significant improvement is in the shielding bracket where Overland has gone from nickel alloy to silicon steel. "Our 470 shield is now one-fifth the cost of just a few years ago."

Overland has developed, additionally, the 510 and 570 foam shields which eliminate an extra part. Also, increased production has reduced by one-third the cost of the 201 cassette spring pad, he says. "This sells for about half what it sold for four years ago."

Whether reductions in some areas will result in lower priced tape at retail is dependent on numerous factors, experts say. For one thing, new formulations are needed, though there are hopes for breakthroughs in this area too.

In one sense, many in the industry are not so concerned about lower costs as they are in selling the consumer again on the dependability of tape after a period of time. Consumer dissatisfaction has been registered. Also, says Keith Johnson, intense competition among the many marketers of blank tape has tended to lower performance standards. Furthermore, there is a need to more thoroughly identify the market.

Relating technology and marketing is proving difficult at Dow, Johnson says. "We're an intermediate chemical supplier. Consequently, it is difficult for us to develop marketing expertise. The desire is there. We want this business. But we're not experts in marketing and unfortunately the blank tape manufacturers are often not too interested in telling their own problems and requirements. There's a lot of proprietary information."

Dow has developed two different types of binders with varying degrees of viscosity, he says. Right now, however, the company hopes for the establishment of better performance standards and

above all more communication with producers, particularly regarding tape.

W.H. Madden, marketing director, 3M, lists several breakthroughs he believes are significant. Spanning the last two years, there was the introduction of 3M's first high density tape, a tape having a high energy product both for audio and video applications. This was important, he says, because of the compatibility factor; i.e., consumers could use the cobalt tape without having to abandon their existing and so forth.

Although chromium dioxide is an acknowledged breakthrough, and made all the more significant by the large number of tape players now equipped with bias sputtering, some manufacturers still have not adopted chromium dioxide, according to Carl Fredrick, marketing director, Audio Magnetics. Two chief reasons cited: not enough hardware and in addition, the price of pred-recorded cassettes too high.

Nevertheless, the breakthrough coatings such as Cobaloy, chromium dioxide and cobalt, have amounted to a vanguard move in blank tape leading to still further improvements.

BASF, for example, introduced early this year a new transport system for its chromium dioxide line. The jam-proof feature, says Tom Dempsey, marketing director, very proudly, "avoids the tape from sticking and precludes wow and flutter that comes from various tape tension."

Still another refinement is a pair of hinged arms inside the cassette to guide the tape "pinch-off." Since it is the tape hubs preventing uneven winding and snagging, yet one more feature is the recess next to the accidental erasure, "knockout" which transfers bias at equalization when tape bias is disrupted.

Other breakthroughs mentioned by Madden were the recent introduction of a low noise, lubricated tape for 8-track applications and the Posi-Track backing. The new low noise tape is moreover thinner by $1/4$ mil. As for Post-Track, this was a breakthrough in the cassette side roller and the fixed chutes.

The men further agreed that because the cassette itself and the player interface, thorough research had to include the testing of the new C-120, with very low noise characteristics. "We developed what we call 'worst case situations,'" says Graubart, referring to inexpensive tape players.

"The consumer really doesn't know what factors are causing his failure," says Amper's Bruce McGilavray in referring to the research going on in blank tape. "But he will realize the cleaner, crisper tones and better reliability of a tape over a longer period of time."

That's the message marketing men want to hear.

through on the other side of the tape where a highly conductive surface, such as a metallic electricity build-up, causes the tape to lay flatter and end easier on slaves, he says. Yet another breakthrough is the trend to longer rolls of tape. "Our price has been down in bulk pack rolls," Madden says.

One of the greatest assaults on improved technology is taking place at Ampex where a team of five men are at work on the C-120 project. These men, in addition to Graubart, are Dore Mills, manager, audio products development; Irv Wolf, manager, plastic and chemical engineering; Warren Simmons, product manager of audio products family; George Amper, products marketing manager.

Graubart says the long period from the time of first patent application to more recent adoption of the Thermo-Set process derived from Ampex's extreme care in developing the process. "There is a danger in developing a catalyst coating like this because there can be fracturing of fine micro particles that can cause head wear."

The men say, though, is not in the tape itself. The team approached the project by concentrating on the key points where the edge of the tape interfaces with other parts of the cassette, such areas being the rotating side roller and the fixed chutes.

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Packaging Produces Purposeful Patterns

Continued from page 50

"Ball Game," and is putting much emphasis on graphics. The Ampex blank cassettes are now being dressed in contemporary colors for impulse sales. Included in this line are the Ampex 350, 360 and 363 chromium dioxide cassettes.

According to Bruce McGilaway, manager, Ampex Magnetic Tape Products, the company has also developed a special new carton for the consumer product service. "This is a s.t.u.," McGilaway, "does triple duty for the retailer or merchandiser, giving him maximum flexibility in the point-of-purchase display or high traffic items."

McGilaway further explained that the cartons, designed to hold 12 cassettes in one individual library box, are designed for three separate functions. "The first would be to stand vertically. The tear out strip at the bottom of the box allows for free standing. This particular unit can serve as a counter display that addresses as the consumer fills his needs."

The second function of the carton, is its special hanging capabilities designed with rack publishers in mind.

The unit also allows for one side to lay flat, and the front lifted to reveal back or display all 12 cassettes. To complement the carton, Ampex has developed a wire carousel that looks like a piece of sculpture when empty. This unit can when filled, hold eight cartons of cassettes in any play length or product series. Ampex officials are hoping that it could eventually become an industry standard.

For its 8-track cartridges, Ampex has redesigned the graphics on the box to create what it calls a family image. The various play length cassettes are color coated, and the finished product boasts an eye-catching appeal.

The company's open reel tapes are also packaged with the family image in mind, and are color coated in predominant black and foil. In addition, each reel of open reel tape is packaged in its own library box with labels featuring product identification and a complete description of the tapes on the backside.

The Dynasound Corp. has developed a tape storage system called The Stowaway, which is designed for 10 cassettes. It is stackable, has a rotary base, and tapes can be stored in it with or without its original box. The unit retails for \$9.95.

At the 3M Co., emphasis is on the company's "Sounds of Summer" promotion, which is based on two specially cased Scotch brand high energy cassettes, featuring a mail-in coupon that offers the consumer a 34 inch x 62 inch towel, for \$2 and the coupon.

The promotion package con-

tains 144 cassettes, and a self-contained point-of-purchase floor or counter display. The cased cassettes can also be used on peg board displays with wall banners and posters.

Continued from page 53

you can view the tape through unguarded slots in the cassette shell or through a large plastic protected window which keeps out dust and other foreign particles?

Does the tape itself provide

good recording and playback characteristics?

"Opportunistic, fast-buck tape manufacturers are ruining the business for legitimate companies by producing shoddy cassettes," Frederick says. "If the industry doesn't police itself," he believes,

"the government will. In this era of consumer protection, it doesn't take too much for public outcry to involve the government."

Warns Frederick: "If cassettes are to become a true high fidelity medium, it must take the high (quality) road."



FROM THUNDER TO WHISPER...

From thunder to whisper. From crash of cymbals to plaintive oboe. From gutty strings to crisp piano. TDK Super Dynamic tape embraces them all — captures them faithfully and yields them up, again and again, just as it found them. With every nuance in place. With dead silence where silence belongs, unmarred by a hint of hiss.

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Advances have been made in sophistication of the innards of cassettes. Girl at top left and the other above help assemble a cassette.

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It takes dramatic packaging to make the outsides look as good as the insides. It takes strong promotions to confirm the promise of the packaging, so that when it comes down to a choice between you and a competitor, customers are going to choose you. And it takes aggressive merchandising to create the urge to buy.

Certron cassettes—and 8-tracks—from low end to high end, inside and out, are made to move off the shelf. Fast. Precision manufacturing using quality components—all of which we manufacture ourselves—means you'll never see those cassettes or cartridges again after you sell them.

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U.K. Labels Report Tape Sales Booming

• Continued from page 38

He continued: "Cartridge business has gone ahead much faster than the cassette sector of the market. The firm in the entertainment specialists in this country—companies like Motorola and Radiodisc—backed cartridge initially and now consumers in the market is still basically 8-track."

Smith added that he felt the tape market was still largely a middle-of-the-road market and reflected the conservative nature of the customers by saying that sales of pop cassettes and cartridges are generally being slow to pick up because most people who buy cartridges would normally buy this type of material are recording their own albums on blank cassettes. The older type of consumer, however, who has a more listening type of material, would not bother to record his own albums.

CBS is another company which has had production difficulties

Marantz Adds Stereo Receiver

LOS ANGELES — The model 2010 AM-FM stereo receiver has been added to the Marantz line.

Featuring a 100-watt power section, it is priced at \$199.95, includes tape monitoring for a three-head tape deck, switching for main and remote speakers, FM memory switch, low-noise switch, separate balance and tone treble controls, slide balance controls and a headphones jack.

Other features include blackouts with illumination, private listener inputs for magnetic phone, tape and auxiliary sources, two AC outlets—one switched and one unswitched—and a delivery of 20 RMS watts.

in the past but which in an effort to keep up with demand has now been doubled, is displaying equipment, increased assembly staff by 50 percent and generally increased the size of its tape factory at Aylesbury, Buckinghamshire.

The firm's tape marketing manager Andrew Pryor said CBS' tape business is up by around 100 percent in the last year, and now account for between 15 and 20 percent of the company's turnover. Pryor said CBS' sales of the two tape versions of Simon & Garfunkel's massive "Bridge Over Troubled Water" album had now passed the 75,000 mark.

Retailers

Dealers are also pleased with the way tape sales are increasing every month. Commented Jack Young, sales manager of Hamilton Car Radio, one of London's biggest independent dealers: "The tape cassette business is booming for everyone at the moment. I think one of the biggest things helping the market to expand is the fact that more and more tape outlets are opening up all over the country and consequently, consumer awareness to cassette and cartridges is growing every month."

However, unlike the trend being experienced by most manufacturers, Young is finding cassette sales growing at a much faster rate than cartridges, and in the last six months," he explained, "there had been a considerable shortage of good in-car cassette equipment." His company has really been the only firm doing cassette for the car seriously."

"But now that all the major tape companies are starting to introduce quad cassette models, much more interest is being shown

E. S. Johnson Co. Newest to Enter Tape Storage Market

RYE, N.Y.—The E.S. Johnson Co. has been formed here to manufacture and supply the tape industry with storage cabinets and carry cases.

Headed by Eddie S. Johnson, the company's first project is a cassette storage cabinet designed for home, school or office use. The unit comes in two sizes, models no. CC-12 and CC-24, that hold 12 and 24 cassettes respectively.

The decorator designed cabinet has a dust cover of smoke-grey acrylic with black aluminum hinges, a front panel of clear acrylic, aluminum side panels of black high-impact styrene with wood grain styrene inserts, and base and cover touch pads of felt, for no-scratch use.

Suggested list prices on the units are \$9.95 for the 12 cassette case, and \$14.95 for its 24 cassette counterpart.

The Johnson case is, initially, being distributed in the tri-state area of New York, New Jersey and Connecticut by the R.S. Davis Corp., which is aiming at chain store, rack jobbers, and music store buyers. However, Johnson is looking to expand his market to the executive field, publishing industries, medical and educational markets, to which he feels the case would be most suitable.

He is, at present, negotiating with distributors in such far-flung markets as Chicago, Los Angeles, Florida and Texas, as part of a move toward nationwide distribution.

(Continued on page 61)

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in this configuration for the car." Young added: "When you get into the car tape market, once it's in, Motorola starting to back cassette as well as 8-track, it must be an indication of the way things are going."

Despite the Japanese company's strike which has severely restricted supplies of Japanese-made equipment to this country, hardware manufacturers are still benefiting from the surge in interest in tape during the summer months.

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COMPLETE CATALOG FROM:



Cartridge Rental Network Distribution Set

By RADCLIFFE JOE

NEW YORK—Cartridge Rental Network (CRN) has begun shipping the first prerecorded video-cassettes from its 200 title catalog, to some 50 hand-picked distributors across the nation.

Start of distribution coincides with the influx of Cartrivision hardware in major consumer markets around the nation. According to Lawrence J. Gilford, president of CRN, special ordering patterns have yet begun to take shape, even though some distributors are varying quantities of titles ordered, based on their personal preferences or based on the mood of the particular market which they are servicing.

Distributors for the cartridges—which are being made from X-rated movies such as "I Am Curious Yellow," and "Adultery for Fun & Profit," the old screwball comedy of the 1940s and "I Am a Fugitive From a Chain Gang"—include hardware wholesalers, record distributors and cinema operators. CRN is not negotiating with publishing houses and newspaper groups in the hope of utilizing their services as possible distribution outlets.

Gilford disclosed that his company had no difficulty in selling movie chain operators on the idea of establishing distributorships at their local theaters. "We convinced them," he said, "that rather than detract from their current business, the cartridge rental service would be a significant profit factor in their overall operation."

Gilford further assured that there had been no optimism at the retail level, as most retailers saw participation in the cartridge rental service as a threat to their profit builder, rather than a time-consuming hassle that would bog them down.

The release of the CRN catalog is not being backed by the pomp and fanfare that heralded the hardware. Instead CRN will concentrate its time and effort on more intensive market research programs, using the demographics to back support promotions planned at distributor and dealer levels.

Although the catalog is featuring a mere 200 titles, Gilford assures that CRN has access to thousands of films and other short subjects, as well as some distribution houses like United Artists, Avco-Embassy, British Lion, Sherpix, Columbia Pictures, Grove Press, and The National Football League.

CRN's initial commitment is to the Cartrivision system, but Gilford stressed that despite the fact his company is a division of Columbia Pictures Cassettes and Cartridge Television, Inc., the firm is free to avail itself to any hardware manufacturer or software producer that comes to market.

As a result of this autonomy, CRN is looking closely at developing the market for videodiscs and holotape systems in various stages of development, and geared to the consumer market.

Johnson Cases *

• Continued from page 60

Even as the Johnson cassette case is being released on the market, Johnson is already working on stack versions, carry case versions, and 8-1/2" x 11" carrying cases. "Our intention is to blanket the market with a really superior line of carry cases and storage cabinets," said Johnson.

"As a result, we are sparing neither time, effort, nor financing in producing a product that will not only be reliable, but also competitively priced."

The E.S. Johnson Co. was established less than four months ago and, company officials say, most of its plastics has a manufacturing plant at Port Chester, N.Y., and an immediate production capacity of close to 100,000 units a year.

Said Gilford, "These systems both hold potential for our network. Of course we would have to get manufacturers of these systems to produce their cartridges or magazines with the mechanism that facilitates recording. Once this is done we can make our programming available for rental on these formats."

Gilford made it plain that in structuring CRN was in convincing the movie moguls that they would have to waive some of their rights to control programming if the cartridge rental idea was to be a feasible one.

"We had to convince them," he said, "that they could participate in each rental as they now do with each box office ticket. As a result we negotiated a flat rental fee which has been accepted by most of the companies."

The CRN executive confessed that at this time his company is totally dependent on the film companies for most of its network, but he assured that CRN was negotiating with a number of independent producers for original film and short subjects.

"I think we are on the right track," he said, "and during the coming months we will be working on development and expansion of our project."

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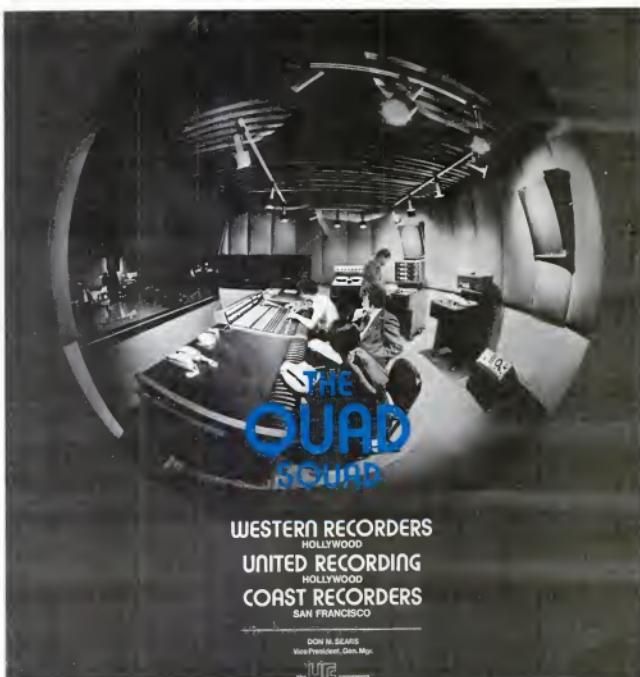
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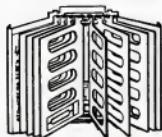
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The compactness of the Tri-Vue program system allows for the shallowest wallbox design ever. Only 5 3/4-inches deep at the base and tapered to 4 5/8 inches at the top.

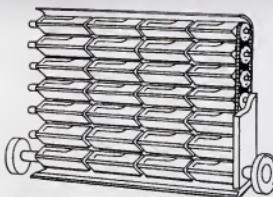
But while we were about designing a wallbox that looked different and worked differently, we decided to clear up a few more old wallbox problems.

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To make the 160-selection Tri-Vue a 100-selection wallbox, you just shift one jumper wire and adjust the program holder. It works with LP's or singles.

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You can join it at your Rock-Ola distributor's showroom.

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Country Music

Nashville Police Uncovering 'Opry' Ticket Scalper Ring

By BILL WILLIAMS

NASHVILLE — "Grand Ole Opry" officials were faced with local police undercover agents who have cracked what they feel may be a ring of ticket scalpers, selling reserved seats for the 47-year-old show.

Victimized for years by this practice, which has become flagrant during the summer months of this year, the officials took steps to break up the operation.

Equity Dynamics In Memphis Link

NASHVILLE—Equity Dynamics, Inc., here, financial advisors to the music industry, has merged with Memphis Talent Consultants, Inc., and will open a full-time Memphis office.

Under Equity management, Equity Dynamics will remain intact, and Entertainment Consultants will be a subsidiary. Coming with Memphis Talent is Robert Harris, former controller of Stax Records, who will bring as many of the artists on the Stax label as possible, formerly with Mercury in New Orleans and also with Mega here. In addition to the Stax clients, the firm also lists such artists as Jim Croce and Wayne Jackson of Memphis.

Equity Dynamics, with its investment in and up management of people from the music business, has just purchased a 500 acre tract fronting a freeway in Houston. Another acre was purchased on the Belvoir Parkway, just near Opryland, with subsequent development to include a hotel and other facilities.

Real Estate Holdings

The firm's music investors also are heavily involved in purchases in Phoenix and Orlando, all of them large tracts, and one close to Disneyworld.



HALL OF FAME member Tex Ritter welcomes David Houston to the "Grand Ole Opry." Ritter brought on Houston to perform his first number as a member of the "Opry" cast.

AUGUST 26, 1972, BILLBOARD

Under arrest and charged with the crime is Cecil Petty, 41, who was taken into custody by plainclothes officer Charlie Smith after allegedly purchasing "Opry" tickets in advance in a tavern owned by James Petty, his son.

The elder Petty was arrested on a charge of assault with a deadly weapon after he reportedly pulled a gun on the arresting officer.

Bud Wendell, "Opry" manager,

said that one week earlier a uniformed officer had spotted a ticket scalper in the crowd and gave chase. The scalper escaped, but in the process dropped 40 tickets to the show.

Reserved tickets to the show normally are sold out some three months in advance, particularly in the summer months. The general admission seats put on sale the week of the show are bought immediately. The tickets are color-coded. The scalpers, through small purchases, have bought large blocks of tickets and sold them at spiraled prices to the public. It takes thousands of disappointed fans who drive as far as 500 miles or more to see the show, only to discover they are scalped.

Another activity of the scalpers has been to purchase large blocks of tickets to the Friday Night "Opry," all of which are unreserved and sell them to unsuspecting persons at high prices.

The also, when stuck with unsold tickets, have waited until the color combination came around again and resold them.

This has resulted in more than one person being assigned to a reserved seat. In each case, "Opry" officials have refunded the money to the purchaser of the earlier-timed ticket.

Wendell said undercover men would continue to work through the crowds and frequent the backstage areas to combat the practice.

Officers and staff of the Equity Dynamics include Don Knight, Edwin Gardner, Charles Navarro, Jim Moon, Dick Kent, Tom Ritter, Cathie Chapman, and Miss Conviser.

The board of directors includes Tex Ritter, attorney; C. L. Johnson, Earl William of Tree International, musician Don Stefford, RCA's Bob Ferguson, and Johnny DeGeorge, secretary-treasurer of AFM Local 257, located here.

Real Estate Holdings

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Real Estate Holdings

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The event, commonly called the Disc Jockey Convention, will be held Oct. 12-14 here and will precede the Music City Pro-Celebrity Golf Tournament, and accompanied by the general membership meeting of the Country Music Association. Also that week, the nationally-tevised CMA Awards show, plus a multitude of partying functions and business meetings.

Registration, restricted to the industry, costs \$35, half of which is put into the Opry Trust Fund to help indigent artists and their families, and the other half—principally among the sponsoring record companies—to help defray expenses.

Brown Sisters Snare Studio

LITTLE ROCK—Masters and Bowmen Brown have taken over full control of the Rogers-Brown Studio here, and will drop the firm's part of the name.

Buddy Rogers no longer will be associated with the eight-track studio.

The sisters, formerly part of The Browns on RCA, also have added a new engineer to the firm, and will continue doing studio business. They have done considerable master recording and jingle work. Maxine Brown will devote most of her time to the operation of the studio.



MICHAEL STEWART, president of United Artists, goes over contractual agreements with Kelso Herston, new A&R chief for the label's country product.

'Opry' Digs Diamond Bid

NASHVILLE—Neil Diamond most certainly can have his wish of doing a concert at the Grand Ole Opry House, according to "Opry" manager Bud Wendell.

Diamond, currently winding up an overwhelmingly successful concert tour, said he would give up concerts for a year or two to concentrate on his new recording.

According to Paul Wasserman, Diamond said he had played virtually every major concert stage in the world he had ever wanted to play, except the Grand Ole Opry House.

"His agents plan to contact 'Opry' officials to try to work something out at the conclusion of his tour," Wendell said.

Contracted by Billboard, Wendell said a person of Diamond's stature would always be welcome there. He recalled that the Columbia artist had made an appearance on the guest on the *Johnny Cash* television show. Even though the event was not publicized, the turnout was great.

"We will be delighted to hear from them," Wendell concluded.



ON HAND to congratulate Charley Pride for his engagement at the Las Vegas Hilton were from left: Barron Hilton, president of Hilton Hotels, and Mr. and Mrs. Pride and Rocco Laginesta, president of RCA Records, and wife.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

"SUCH A FOOL"—Charlie Hewitt—(Syndicated)
"MOVIN'"—Buddy Ritter—(Dor-Don)

"BONY MORONIE"—John Henry—(Circle B)

"THERE MUST BE A REASON"—Tom Jesse (Music Towne)

"PETIN' DAYS"—Hillybilly John—(Nashville Stand)

"I'M A LITTLE BIT COLD"—Jimi Roy Hines—(Stern Light Records)

"CARPORN"—George Johnson—(Mantled)

"YOUR TEARS WILL FIND YOU OUT"—Billy Means—(Picture)

"LAWD AIN'T BLUE"—Danny Bowens—(Gneida)

"I DON'T NEED YOU ANYMORE"—Ann Reno—(Mountain)

"HERE WE GO AGAIN"—Ervin Williams—(Jaf Tone)

"ANGEL IN THE SUN"—Fred Carson—(MRS Records)

"SUSAN'S FLOOR"—Mac Wiseman—(RCA)

"IT WOULDN'T LAST TOO LONG"—Norm Burns—(Sterling)

"PENNY"—Penny DeMahan—(United Artist)

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Brite Star's Pick Hits . . .

Hot Country Singles

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Title—Artist, Label & Number	Weeks on Chart	This Week	Last Week	Title—Artist, Label & Number	Weeks on Chart
1	2	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32999 (MCA) (Leeds, AL/Spec)	6	45	45	WASHDAY BLUES Dolly Parton, RCA 74-0757 (Warner, BMI)	3
2	3	WOMAN (Sensual Woman) Don Gibson, Hickory 1639 (Accoustic, BMI)	12	40	31	STAY AWAY FROM ME Dick Curran, Capitol 6557 (Cedarsound/Sangria, BMI)	9
3	1	BLESS YOUR HEART Fred Waring, Decca 3353 (Berkshire, BMI)	10	41	44	IT MEANS NOTHING TO ME Jerry Lee Lewis, Decca 17264 (Famous) (Green Apple/Sunbeam, BMI)	7
4	6	HERE I AM AGAIN Loretta Lynn, Decca 32974 (MCA) (Leeds, AL/Spec)	8	45	45	GOODBYE Jim Reeves, Columbia 4-4564-2 (Fox Russ, ASCAP)	4
5	7	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644 (MCA) (Leeds, AL/Spec)	6	43	42	HAPPIEST GIRL IN THE WHOLE U.S.A. 23 Linda Ronstadt, Epic 1-2409 (Fame) (Prime Time/Aspe, BMI)	3
6	4	THREE'S A CROWD Judy Miller, Epic 5-1087 (CBS) (Alpine, Fleishman, BMI)	11	44	46	WHAT'S WRONG WITH OUR LOVE 32 Linda Ronstadt, Epic 1-2409 (Fame) (Prime Time/Aspe, BMI)	3
7	8	BORN TO BE ANGEL Met Stiles, Royal American 44 (Levi's, BMI)	14	51	51	I THINK THEY CALL IT LOVE 33 Don Gibson, Sun Thomas, Hickory 1646 (MCA) (Leeds, AL/Spec)	3
8	10	I'M GONNA KNOCK AT YOUR DOOR 9 Billy "Crash" Crockett, Cuthbert 216 (Atlantic, BMI)	10	46	48	ALWAYS ON MY MIND 35 Dennis Lee, Decca 32975 (MCA) (Prime Time/Aspe, BMI)	8
9	11	THE CEREMONY Terri Nunn, Columbia 4-4564 (MCA) (Leeds, AL/Spec)	8	51	50	NEVER BEEN TO SPAIN 36 Ronnie Session, MGM 14394 (House of Cash, BMI)	4
10	5	IT'S GONNA TAKE A LITTLE BIT LONGER Charlie Price, RCA 2-0707 (P) (Gen., BMI)	13	51	51	BEAUTIFUL PERSON 37 Petey Clegg, RCA 74-0743 (House of Cash, BMI)	5
11	21	I CAN'T GET LOVING YOU 5 Connie Smith, Decca 32998 (MCA) (Leeds, AL/Spec)	5	55	55	NORTH CAROLINA 38 Dallas Frazier, RCA 74-0743 (House of Cash, BMI)	5
12	13	THE DAY THAT BECAME PRESIDENT Tom T. Hall, Mercury 73297 (House of Cash, BMI)	8	54	54	THE CLASS OF '57 39 Stevie Ray Vaughan, Mercury 73315 (House of Cash, BMI)	2
13	15	IF YOU TOUCH ME (You've Got To Love Me) 11 Joe Stampley, Dot 17421 (Fremont) (Alpine, Delaney, BMI)	11	50	51	ROY DRASKE 40 Roy Draske, Mercury 73314 (House of Cash, BMI)	5
14	14	I'VE GOT TO HAVE YOU 11 Sammi Smith, Mega 615-0079 (Buckingham, BMI)	11	51	52	LAST TIME I CALLED SOMEBODY 41 Johnny Cash, Columbia 4-45660 (House of Cash, BMI)	3
15	16	ASHES OF LOVE 11 Vickie Lee, RCA 74-0710 (Accoustic, BMI)	11	57	57	ONE 42 Roy Draske, Mercury 73314 (House of Cash, BMI)	1
16	22	THIS LITTLE GIRL OF MINE 6 Faron Young, Mercury 73308 (Odeon, Gen./Crest, BMI)	6	47	47	I'M IN LOVE 43 Alan, Capitol 3346 (Blue Book, BMI)	10
17	18	AIN'T IT ALL WORTH LIVING 11 Tompall & the Glaser Brothers, MGM 14390 (Milena, ASCAP)	11	54	57	I'M GONNA BE A SWINGER 44 Web Piero, Decca 32973 (MCA) (Brindley, ASCAP)	7
18	8	DELTA DAWN 16 Tompall & the Glaser Brothers, MGM 14390 (Milena, ASCAP)	16	55	56	EVERYTHING 45 Linda Gail Lewis, Columbia 4-45643 (House, BMI)	4
19	26	LOOKING BACK TO SEE 7 Bobbie Gentry, Decca 3558 (Big Ax, Dardanelle, BMI)	7	57	60	THIS IS GOODBYE 46 Carl Smith, Columbia 4-45648 (see View, House, BMI)	4
20	23	A WHOLE LOT OF SOMETHING 8 Tom Booth, Capitol 3556 (Big Book, BMI)	8	58	70	JUST LIKE WALKIN' IN THE SUNSHINE 47 Jean Shepard, Capitol 3395 (Central Record, BMI)	2
21	12	SWEET DREAM WOMAN 12 Vickie Lee, RCA 74-0716 (Blackwood/Buck Rock, BMI)	12	67	67	THE LAWRENCE WALK—HEE HAW COUNTER—REVOLUTION POLKA 48 Roy Clark, Dot 17254 (Famous) (Roy Clark, Dot 17254 (Famous))	2
22	17	THE ROADMASTER 10 Freddy Weller, Columbia 4-45628 (Young Whistle, BMI)	10	60	61	OLD FASHIONED LOVE SONG 49 Jerry Lee Lewis, Cuthbert 214 (Almo, ASCAP)	10
23	24	THAT CERTAIN ONE 7 Tommy Clegg, Epic 5-10875 (CBS) (House of Cash, BMI)	7	61	63	JUST BECAUSE I'M STILL IN LOVE WITH YOU 50 Jerry Lee Lewis, Cuthbert 20924 (MCA) (Pete Rose, SESAC)	3
24	19	LOVE IS A GOOD THING 10 Vickie Lee, RCA 74-0716 (Accoustic, BMI)	10	62	62	LUCY 51 Lucy Arnaz, MCA 74-0747 (Accoustic, BMI)	4
25	30	I'M SO LONESOME I COULD CRY 8 Vickie Lee, RCA 74-0716 (Accoustic, BMI)	8	73	73	SMILE SOMEBODY LOVES YOU 52 Linda Gail Lewis, Mercury 49814 (Full Swing, ASCAP)	2
26	20	LONELY WEEKENDS 11 Jerry Lee Lewis, Mercury 73299 (Knot, BMI)	11	64	66	YOU'RE BURNIN' MY HOUSE DOWN 53 Jerry Lee Lewis, Cuthbert 20924 (MCA) (Pete Rose, SESAC)	4
27	32	WHISKEY BOTTLE RIVER 6 Vickie Lee, RCA 74-0745 (Whistle, BMI)	6	65	65	RAIN—RAIN 54 Lee Johnson, MGM 14401 (Accoustic, BMI)	7
28	37	IF I AIN'T LOVING (Let's Love It Alone) 4 Vickie Lee, RCA 74-0732 (Whistle, BMI)	4	66	69	BABY WHAT'S WRONG WITH US 55 Jim Reeves, Columbia 4-45660 (Warner, BMI)	2
29	28	MISSING YOU 5 Jim Reeves, RCA 74-0744 (Whistle, BMI)	5	67	68	ASTROLOGY 56 Jim Anderson, Epic 5-10876 (CBS) (Greenwood Music, Inc., BMI)	3
30	33	ALABAMA WILD MAN 7 Jerry Lee, RCA 74-0738 (Vector, BMI)	7	68	72	YOU BABE 57 LaFay Fizzell, Columbia 4-45682 (Warner, BMI)	3
31	34	A WORLD WITHOUT MUSIC Porter Wagoner, RCA 74-0753 (Whistle, BMI)	4	71	71	TORN FROM THE PAGES OF LIFE 58 Jimi Jackson, Columbia 4-45632 (Alpine, BMI)	5
32	25	SOFT SWEET & WARM 12 David Houston, Epic 5-10870 (CBS) (Alpine, BMI)	12	72	75	BABY DON'T GET HOOKED ON ME 59 Mac Davis, Columbia 4-45616 (Screen Gems, BMI)	1
33	36	YOU'VE GOTTA CRY GIRL 6 Don O'Dell, Mercury 73209 (Sister, BMI)	6	73	75	DO YOU WANT THE BANZON 60 Jim Reeves, Decca 32981 (Cedarsound, BMI)	2
34	29	IF I HAD A HAMMER 7 Connie Smith, Columbia 4-45637 (Trio-Leeches, BMI)	7	71	71	TORN FROM THE PAGES OF LIFE 61 Jimi Jackson, Columbia 4-45632 (Alpine, BMI)	5
35	43	I CAN'T NEVER 3 Mel Tillis & The SteelDrivers, MGM 14418 (Crest, BMI)	3	75	75	SILVIA'S MOTHER 62 Bobby Bare, Mercury 73317 (Eye Eye, BMI)	1
36	27	LISTEN TO A COUNTRY SONG 12 Lynn Anderson, Columbia 4-45615 (Alpine, ASCAP)	12	76	76	CLAUDETTE 63 Claudette, Dot 17427 (Famous) (Accuf-Ross, BMI)	1
37	39	RAIN SHOWER ON ME 9 Glenn Barber, Hickory 1645 (Accuf-Ross, BMI)	9	77	77	I'LL NEVER PASS THIS WAY AGAIN 64 Glen Campbell, Capitol 3441 (Voges Music International, BMI)	1
38	40	UNEXPECTED GOODBYE 4 Glenn Barber, Hickory 1645 (Accuf-Ross, BMI)	4	78	78	TAKE IT ON HOME 65 Charlie Rich, Epic 5-10867 (House of Gold, BMI)	1

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* Pictures Listed in Alphabetical Order



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DAVID HOUSTON



JAN HOWARD



MURRY KELLUM



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JOE STAMPLEY



CHARLEY WALKER



MEL STREET



DAVID WILKINS

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 8/26/72

* STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Title—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	HAPPIEST GIRL IN THE WHOLE U.S.A. Dolly Parton, Dot 602 2600 (Famous)	7
2	4	TO GET TO YOU Dolly Parton, Dot 7-5349 (MCA)	9
3	3	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	9
4	2	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4692	23
5	9	LOWESTMEST LONESOME Ray Price, Columbia KCP 31546	4
6	5	BEST OF JERRY REED Ray Price, Dot 479	9
7	7	GOO BLESS AMERICA AGAIN Loretta Lynn, Decca 607-5331 (MCA)	9
8	6	REAL MCCOY Charlie McCoy, Monument 2 31299 (CBS)	22
9	11	ELEVEN NOSES Freddie Hart, Capitol ST 11073	5
10	10	CAR DRIVIN' Hank Thompson, Dot 602 25996 (Famous)	6
11	8	A THING CALLED LOVE Johnny Cash, Columbia KC 31352	18
12	16	GREATEST HITS, VOL. 1 Conway Twitty, Decca 607-5352 (MCA)	8
13	13	CRY Conway Twitty, Decca 607-5352 (MCA)	21
14	20	ROY CLARK COUNTRY! Dot 602 25997 (Famous)	5
15	14	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	12
16	19	"IF IT AIN'T LOVE" AND OTHER GREAT SONGS OF THE 50'S, VOL. 1 George Jones, RCA LSP 4748	6
17	17	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 1 6109	16
18	33	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	2
19	15	THE "KILLER" ROCKS! Jerry Lee Lewis, Dot 602 25998 (MCA)	18
20	18	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KC 31449 (CBS)	12
21	25	ASHES OF LOVE Dickie Lee, RCA LSP 4715	10
22	30	SINGS THIS LITTLE GIRL OF MINE Earen Young, Mercury 58 61364	2
23	12	THE "KEEY" IN THE MAILBOX Freddie Hart, Capitol ST 11073	8
24	24	BEST OF BUCK OWENS & SUSAN RAYE Capitol ST 11045	3
25	21	GEORGE JONES Epic KE 31219 (CBS)	14
26	26	BALLADS OF LOVE Peri Wagner, RCA LSP 4734	8
27	23	THE DAY LOVE WALKED IN Dolly Parton, Epic KE 31385 (CBS)	16
28	28	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Poyar, Columbia KC 31594	4
29	29	ELVIS LIVES AT MADISON SQUARE GARDEN Steve Priestley, Epic KE 47176	5
30	22	HORN JAMES, JR.'S GREATEST HITS, VOL. 2 MGM 61232	13
31	27	BEDTIME STORY Tammy Wynette, Epic 61 31055 (CBS)	21
32	35	ME AND THE FIRST LADY George Jones & Tammy Wynette, Epic E 31554 (CBS)	2
33	32	FOR THE GOOD TIMES Ray Price, Columbia C 30105	104
34	39	THE WILLIE WAY Willie Nelson, RCA LSP 4760	3
35	37	THE BEST OF JOHNNY BUSH Million 1001	4
36	—	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	1
37	34	THIS IS JERRY WALLACE Dolly Parton, Dot 75794 (MCA)	19
38	40	YOU ALMOST SLIPPED MY MIND Steve Miller Band, Dot 602 4763	2
39	31	SINGS FOR ALL THE LOWLY WOMEN IN THE WORLD 12 Bill Anderson, Decca 607-4544 (MCA)	12
40	36	STONEY EDWARDS Capitol ST 11090	4
41	41	LIVE IN PERSON Danny Davis & The Nashville Brass, RCA LSP 4720	8
42	44	ONES ON THE WAY Loretta Lynn, Decca 61 7534 (MCA)	22
43	45	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury 58 61365	19
44	38	ORIGINAL TRAVELIN' MAN Dave Dudley, Mercury 58 61365	12
45	42	MY HANG UP IS YOU Freddie Hart, Capitol ST 1014	25

Country Music

Nashville Scene

By BILL WILLIAMS

David Houston has become the 62nd member of the roster of the "Grand Ole Opry." Houston made his debut as a regular member of the show on Aug. 11. Almerie Persaud, a.k.a. "Opry Annie," has her own chair now, a wooden bench, with that name emblazoned on it, was made for Anna Cooper, secretary to Red Wynn, who keeps all the records straight at the Saturday night show. Vito Pellegrini, the hospitalized dean of the "Opry" show, has undergone skin grafts and is undergoing skin grafts and is undergoing skin grafts.

The first release of the *Four Guys on Cutlass* got a "pick hit" on WKDA here.

Johnnie Wright, Shoji Tabuchi, popular Japanese country fiddler, denied published reports that he's going home. He put two years in the U.S. army, was hospitalized, and his American wife is expecting their first child in October. . . . A pair of new projects got together to make the new Perry Sield single. It was penned by George Jones and Roger Miller. Jerry Lee Lewis and Roger Miller and Bobby Bare all have new tracts with the Shorby Lavender agency. . . . Billie Walker's wife, Boett, who has a history of breast trouble, was released from the hospital following another saga. . . . Wayne Kemp and the Stonemans drew more than 10,000 at a single show at the Tennessee State Fair.

Skeeter Davis has been to cancel some dates to stay with her father, William Penick, who is in the coronary unit at the Marion General Hospital in Indianapolis. . . . Mike Knight, program director for KTCR, Minneapolis, will program and record future radio promotions and ads for the new liaison between the city. . . . Byron Spears, director of the Bell Com. Inc., of Los Angeles, has been signed on by Gary Revel. Revel wrote six of the tunes in the film score "The Last of the American Hobos." The "Last of the Hobos" was back on the road after a vacation, set four consecutive crowd records. . . . Del Reeves and Jim Ed Brown had a second signing at the Fifth Annual Country Music Festival at Wembley Pool near London. . . . Melba Montgomery's latest single was written by Billie Lee Lewis, who is emerging as a top songwriter.

Decca's Jerry Clower and his wife, Homerline, have celebrated their 25th wedding anniversary in Yucca City. . . . Singer Blake Emmons, his wife and daughter, received their U.S. citizenship Saturday at a ceremony in Mexico City. Meg's Ray Pillon has taken a three-day vacation at his home

near Nashville after having worked 125 days on the road that year. . . . Sammi Smith and her group, with special guest Pat McKinley, took the State of Oklahoma this week. . . . Sammi's new single on Mega is another Kristofferson.

Accidents will happen. Paty Story and Tammy Wynette were both wearing sequin dresses. The sequin got locked and the sequin got stuck. . . . The two girls had to get them apart. . . . Columbia's Lynn Anderson, rehearsing a Decca song, was heard by Marni, who was signing a record to do two more of these. The first single was not aired in late October. . . . Five artists appeared for a show date in Toledo, Mich., only to learn that then that they had been canceled. They were told they had to sue for money even though the contract was signed last March. The artists were: Carl Smith, Jack Ripley, Bob Shaffer, Jim Harper and the Country Caravan.

ASCAP's Charlie Monk and wife, Debbie, are the parents of a new daughter, Camilla Jean-Marie. More records for Danny Davis, this time in Gallipolis, Ohio. He broke into the local market with Mel Tillis and the Stevens drew record-breaking crowds at Philadelphia, Miss. . . . Buddy Lee has signed seven new artists and an additional booking date in the same day. The new artists are Joe Stampley, Clay Hart, and the Country Cavaleers. Jim Cardinalo,

personal manager of the Cavaleers, signed on as a booking agent. . . . Seven-year-old Troy Hess has had his seventh release on the Buddy Lee agency. . . . May Nettie is back from a Hawaiian tour where he received standing ovations and was held on stage for three times the length of his show. . . . Pat Foy, one of the talented beauties of Nashville, is now married with Beckhorn Music.

Hannie Jameson has done a string of sessions at the House of Cash. He's a Columbian artist. . . . Lynn Anderson, a Columbian artist, who has a release on the Atteirman label, is putting together his own backup group. . . . Jimmie John Funderburgh has his first release on Faber Records of Westminster, Colo. . . . The Green Brothers did a return bit in Cincinnati. Now they're headed to Nashville for a session with Associate Enterprises. Davis is handling promotion and management for Professor Darrell Hayes, author of seven books and songs. . . . Sonny James came through again. Sonny James was held up for two hours by a thunderstorm, but he waited it out and performed for the crowd that stayed—and they all stayed. . . . Bill Morgan, former Stoneway artist, has signed on with his own label, Myra. He has his first release on it. He and his wife also own retail record shops in Mississippi.

Stop, Million War Over Bush Release

NASHVILLE—A showdown is due here almost immediately between Million Records and Stop Records regarding a release by Johnny Bush, who now is signed to RCA.

Both Million, owned and operated by Autry Innman, and Stop,

Convention Set For Oct. 18-21

NASHVILLE—WSM has officially announced the dates of the 47th "Grand Ole Opry" Birthday Celebration.

The event, commonly called the Dixie Jockey Convention, will be held Oct. 18-21 here. Bill Innman, president of the City of Celebration Golf Tournament, and accompanied by the general membership of the Country Music Association, along with the nationally-titled CMA Awards show, plus a multitude of social functions and business meetings.

Registration, restricted to the industry, costs \$20, half of which is put into the Opry Trust Fund to help displaced artists, their families, and the other half given to the various sponsoring record companies to help defray expenses.

Davis Recalls Gotham Break

NASHVILLE—Twenty-five years ago this month the "breakthrough" in country music came at Carnegie Hall in New York.

Oscar Davis booked the first country show into the place, featuring Jimmie Rodgers, George D. Hay, the Sultana, and Old Judge.

The show played two nights to capacity houses.

It was the first time anyone in the country field stepped on the hallowed boards," Davis recalled.

He is now working with the Buddy Lee Agency here.

owned and run by Tommy Hill, who has released the identical record by Bush, "Rake Me Over the Coals."

Until last week, Hill had worked for Million and had leased the master to the first. However, he said that in his contract agreement with Million, he retained the right to take the master back and release it on his own label.

Bush was formerly under contract to Stop, which was purchased outright by Hill about a year ago. Although his contract expired and he was free to sign with anyone, none of the masters cut under the original contract. It was one of these that he had turned over to Million while he was running that operation and took back when he departed.

The Larry Kingston-written tune, which Hill published and produced, also was on the master. It is now on Million, who contends that he has the rights to it.



RCA's HANK LOCKLIN shows off his new baby boy to the music industry. The baby recently made an appearance at the "Grand Ole Opry."

AUGUST 26, 1972, BILLBOARD



OFFICIALS of Equity Dynamics, the music entertainment financial advisors, gather to celebrate expansion. Left to right are Don Kline, Comer, George Davis, Chuck Navarro, and Mr. Navarro.

International News Reports

More Canadian Branches Predicts UA's Kulin

By RITCHIE YORKE

TORONTO—More and more U.S. and British record companies will ultimately open their own branches in Canada, predicts Steve Kulin, president, UA Records Ltd. "They'd be crazy not to," he told Billboard.

In its first six months of operation, Canada, USA Records, Ltd., has exceeded the gross sales for any 12-month period in the past. "We expect to more than double last year's sales in our first year," Kulin said.

UA Records operates out of new offices in the north end of Toronto, with a staff of 10 people. The company's distribution is handled by Capitol in Ontario and Quebec and independently in the rest of the country. Labels include UA, Liberty and Blue Note.

UA handles its own promotion (the team is headed by director of sales, Alan Matthews), and Kulin believes this has been a key factor in the recent success.

"I don't want to belittle our previous distributors here," Mr. Kulin said, "but no distributor with other lines can give you the personal service and the personal touch that you can give it yourself. It's natural that we can work our catalog in a superior manner. For example, we have a new single, 'I'm in Love with a Note' product which just about equalled our entire sales on that label last year. We go out and look for the business."

"But I always felt that if you have good promotion, everything else will fall into shape. If you can create demand for your product, you can sell it for a profit. Sure we've been lucky with some hot artists such as Don McLean and Ian and Tina Turner, but I still feel this is something about the real issue. And that is the logic of running your own operation in Canada.

White Kulin is excited about his

foreign product, it doesn't overshadow the company's interest in Canadian material. "I think creating your own product has to be the most exciting thing about this business."

Promotion director Matthews obviously agrees since he has been directly responsible for the artwork. Within only six months, UA has already signed Pinky, former lead vocalist for Lighthouse.

Pinky's debut single, "Tell Me What You'll Be in Britain at the end of the month. A new single, "Don't Send Sonnets," has just been released in Canada.

UA is also reworking the Quebec market and is investigating the results of Ottawa folk singer, David Wiffen's first album with producer Brian Ahern, of Anne Murray fame.

Threshold Into Retail Outlets

LONDON—Threshold Records, UK is planning a chain of retail record stores. Threshold Record Shops, to be set up in town centers, will be run by the U.K. The stores operate as an independent subsidiary of Threshold Records.

The chain is a result of Threshold's one-man operation in record retailing which began when the company moved into its present headquarters in Cobham, England and opened a record shop on the ground floor of its office studio complex.

The second Threshold Record Shop will begin operations in Andover, England this month. The chain has not proved sufficient to compensate for the general rise in costs, and "in particular, for the considerable expense of acquiring international repertoire."

EMI has also rationalized the pattern of recommended retail prices and dealer discounts in the light of the current rates of purchase tax. Dealer margins on pop

From The Music Capitals of the World

LONDON

Dave Allwood, general manager of the Polygram owned Musical Rendezvous budget record company, is leaving in October. Allwood (40), who has been general manager of the company since its inception two years ago, is to open his own record store, Kevin's Music House, in Melton Mowbray. Allwood's resignation is due to personal family reasons and John Frasca, managing director of PolyGram, is also a director of Musical Rendezvous. Allwood is expected to announce Allwood's departure shortly. At the time of Musical Rendezvous' launch Phonogram, with its Fontana label, had an estimated 7 percent of the budget market. Following the introduction of the Contour label the company's market share has increased to 11 percent, Allwood claimed. In a revamp of his operation, Le Reed is phasing out his Greenwich label and the label's 100 titles will in future concentrate on his other label, Chapter One. Future product from artists already under contract to Greenwich will now be issued on Chapter One. Two acts immediately affected by the switch are the Bond and Brown band, whose debut album, "The Bond," will be released on Oct. 12, and the Danish band, Day of Phoenix, whose second LP will appear on Chapter One in November. David Reed will now concentrate Glodian Show to run his London offices and she will be responsible for administrative and financial aspects of the company. His appointment follows a series of staff departures from Reed's company over the past few months. John Evans, label boss Jack Beaverstock, creative executive Tony Reeves, Chapter One promotion manager, and Maurice Clarke, who has left during this time. An addition to the staff is Steve Newell, who has joined him on promotion. He has joined the company from the exploitation staff of BBC Radio Enterprises.

Three former King Crimson members, Mel Collins, Boff Burrell and Ian Wallace plus a fourth, Peter Torkop will join Kornor in his band.

Correction

In a caption to a picture of Larry Page and Larry Ullat last year it was incorrectly stated that *Vanity Fair* was the first magazine produced by Page. In fact, *Vanity Fair* has always been, and still is, produced by Roger Easterby and Des Champ.

For Refugees, have now exceeded one million units. The disk which includes tracks by Ned Diamond, Nana Mouskouri has now sold an estimated 500,000 in America. Sales of the record in Holland and Germany both exceed 100,000 and

figures in Belgium and Australia are £100,000 and respectively. Sales in the U.K. are around 30,000.

Neil Rogers, managing director of United Artists Music, the publishing arm of UA Records has resigned from the company to concentrate on the Avalanche label which was formed by the music division. He will, however, continue to operate the publishing side of the music division with the parent film company as well as continuing as executive producer for all Avalanche releases. It is believed that the appointment of a new boss for UA Music will be named soon. . . . Roger Bellon, a well-known record executive from 1969 to 1972, has joined EMI Records since 1969 has left the company. Bellon originally started with Kassner Associated Publishers as managing director of Parrot, during the time that Kassner handled the publishing of the Kinks and Sonny and Cher. While President was formed in 1969, Bellon was recruited to the record company. He has no immediate plans for the future.

Transatlantic has come to an agreement with BASF for the release of its product in Holland. The first product to be released will be an album to be released which is set to make a tour of Holland in September.

Following the pattern set by the serialization of the Elvis Presley and Beatles stories, BBC Radio 1 will begin a new series of stories on the Rolling Stones. Since the group is not as well documented as either Presley or the Beatles, it will be necessary for an epilogue to be sufficient to cover the history of the British group, although plans have yet to be finalized by producer Jeff Gaffin. The series will not be broadcast until next year and will be timed to coincide with repeats of the Presley and Beatles programs. The first show, which is also planned for the celebration of Radio 1's fifth birthday on September 30. In a two-hour program in the afternoon, the station which will opened the service five years ago, will present a look-back at the network's history, combined with interviews with Latin American artists. The first show will be released next month as a special mid-price album, "Live at the Paddington Rooms," Penrith by the group M.A.C. The album has been compiled from old tapes and is intended to be a collector's item and only 5,000 copies of the album have been produced. The company also plans releasing an album called "On the Air" by Eddie Cochran. The album consists of recordings Cochran made for the British television

EMI, Polydor Price Rise

LONDON—The next stage in what is expected to be a general autumn rise in record prices has been reached with the announcement by EMI Records of increases which will take effect Sept. 1.

The main EMI changes are an increase in pop recommended retail price from \$3.30 to \$3.50, classic LPs from \$2.25 to \$2.50. The increases in prices apply only to EMI marks and labels, and take effect with records delivered from Sept. 1, including the September number.

In his explanatory letter to dealers, managing director Philip Brodie also mentioned that the "single biggest problem we have at the moment is that a large number of records we are currently unable to supply, due to the unprecedented number demand coinciding with our move to Ushers Road, and the partial factory holiday."

Polydor has already announced increases in prices taking effect from Oct. 1. Singles become \$1.25, deluxe albums rise to \$3.96 and standard albums to \$3.75.

EMI is retaining its \$2.49 category and British Decca's World of Series is reverting to this price from \$2.16. Decca singles become \$1.15 and dealer discount decisions have not been taken on this or any other possible price rise.

No definite details are yet forthcoming from other companies regarding price increases, but it is inevitable that EMI's move will be emulated.

Both EMI and Decca are signa-

(Continued on page 71)

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From The Music Capitals of the World

* Continued from page 70

through the south of France. Sweet's tour of Belgium included the Europop festival at Ostend and the "Folklore" festival at Antwerp's "Who" appear in "Vorst National" on Aug. 16, and the same label's "Stone the Crows and Slade" will be participating in the Jazz Bazaar festival on Aug. 18. . . . Sergi Meades and Brazil '77 will appear in Antwerp on Aug. 17 and in Brussels two days later. . . . Tony Christie will at the Ostend Casino on Aug. 26, at Overijse the following day and appears in "The Nights of Wurtemberg" on Aug. 28. **AL de BOEKEL**

TONY KOKO

Japan's first music tapes containing 88 tunes, playback time two hours, will be offered to owners of car stereos at 4,000 yen (about \$139) each by Tonkyo Records beginning Sept. 18. . . . Tokyo will have another music stage next year. . . . When the Plaza Hall opens in the fall, it will feature the Young Youths. The hall will seat 2,148 persons and its orchestra pit is designed to accommodate 50 musicians, with 100 additional places for record concerts as well as live performances. . . . With Nippon Gakki (Yamaha) producing 100,000 organs a month, the size of the musical department store, Tonkyo, was opened to amateur musicians Aug. 8-18. Professional Japanese folk-rock groups will be performing 45-minute sets twice a day. . . . Watanabe Production, Japan's leading agency and Warner Promotion, have joined forces to open a new studio located in central Tokyo, opposite the headquarters of government-sponsored Nippon Hoso Kyokai (Japan Broadcasting Corporation).

A 50-50 joint venture, NP Music Promotion, has been established in Tokyo, Aug. 15, between (Nippon) Polydor and Murray, Nippon's former chief of the National German record company's section. Capitalized at \$3 million (¥36,236), the new joint promotion firm will also handle original Japanese compositions through Fuji Music Publishing Co. on a 50-50 basis. Shinsuke, a 41-year-old record store in Tokyo, reports a 25-30 percent increase in sales during the traditional Japanese summer, ending Aug. 15, and ending Aug. 17. . . . Disney's "Fantasia" is being shown in Tokyo for the third time in 17 years. . . . "Jazz on Sunday" music show is the first U.S. film to be shown at the National Museum of Modern Art's film center, 7-Sept. 28. . . . Singer Izumi Yokota, 25, has been in Tokyo after recording in Los Angeles. Folk-singer Ryoko Moriyama ex-

pects to record in London next year. . . . Yamaha, manufacturer of the "Electone" organ, and CBS/Sony, active recorder of electronic organ music, are holding a joint sales campaign throughout Japan Aug. 15-22. . . . Victor has entered into a licensing agreement with Bang to press LP's and singles recorded by MCA artist Neil Diamond. **EDOEGUCHI**

MANILA

Sonic Industries gave gold and silver record awards to the Grammaphone (for their hits "It's the Real Thing" and "Everything I Own"). . . . Some of the second records have been to gold and record awards. Much earlier, Victor Music Corp. initiated a similar project. Victor artists like Wood Brothers, First Crew, III have received gold records. . . . Alpha artist Nora Aunor has a new version of this hit, supplied with Tagalog lyrics, "I'm a Rock Chick" LP record "Queen of Love." . . . Overwhelmed by the success of the first LP of "The Sabbath" (Philips), the Industrial Record Company is pushing in the release of the group's new album, "Pyramid." Midcor issued three other LP's by Love Unlimited. . . . The group "The Sharps" all on MCA. There are also six new singles from Midcor by Love Unlimited (MCA), Quinn and Cade (MCA), Quinn (MCA), Roger Williams (MCA), Neil Diamond (MCA) and Nana Mouskouri (Fontana).

Music Projects, Inc. is now the exclusive licensee in the Philippines of MGM Records. The company is lifting up its initial releases in the Philippines disk. In Disney's production line is an album debut for the BII's N'Pieces, a rock band playing nightly at D'Flame. . . . The group's new LP releases from Villar Records are by Odds & Ends, a vocal trio.

D'Swan Sound System also issued two new albums by Eddie Peregrina, the 1971 "King of the Tawaging Lamban," national grand champion. Peregrina's new single is "Everything I Own." . . . D'Swan (D'Swan) has two new singles, "Day After Day" and "She's a Lady." . . . ABS-CBN disk jockey Lorraine Lozada has signed with Records to D'Swan. His first single on D'Swan is "Rock Around the Clock." Lozada is non-exclusively contracted with Victor Music Corp. **OSKAR SALAZAR**

COPENHAGEN

EMI label manager Kurt Andreessen, recently back from a visit to EMI international artist promotion chief Gerry O'erd in London.

MITCH MURRAY and Peter Callander have launched their own record company, Bus Stop, which will be distributed by EMI. First release is "Himalayan Stop," by Steve Royal who is pictured above (center) with Mitch (left) and Peter (right). Also on the label are Phil Brodie (EMI), Mitch Murray, Peter Callander and Ron White (EMI).

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has mounted a successful Tamla Motown promotion campaign involving a bonus record. . . . Gil Scott-Heron is appearing on the TV show, and his manager Gordon Mills is planning a European tour taking in Holland, Sweden and Denmark as well as Britain. Andy Williams played two good concerts here in Copenhagen.

Phonogram is launching a campaign with a new single with producer by Jerry Lee Lewis. Faron Young, Roy Drusky, Tom T. Hall, Bobby Bare and Roger Miller, and is also touring Family Productions. . . . Dutch market releases by Billy Joel and Mama Liss soon. . . . SBA has just completed the successful Paul McCartney tour. . . . Wipeout is appearing on Aug. 21 and 22 they are presenting the Who in the K.B. Hallen with Holland's "Golden Earring" as the opening act. . . . The vocal group Olsen started at the Tivoli Gardens concert marking the venue's 12th birthday. Other international acts appearing in Denmark include Tom Jones, Elton John, Josee Baez, and the Mills Brothers. **KUND ORSTED**

DUBLIN

One of Ireland's leading groups, the London-based Big Row, has broken into the charts with "Dance and the Top 20 with "Take the Money and Run." . . . CBS is having big promotional campaign for "Simon and Garfunkel's" Greatest Hits, which includes distribution of a giant blowup of the sleeve. . . . Gene Stewart is resting at home in County Tyrone. . . . The best place to be taken by Derryman Brian Hartlin. . . . Brendas Quinn and Cades County covered "Four in the Morning" for sweet hits. . . . The original of Faron Young released on Mercury. . . . First release on Solo label is "Spaghetti" by Jim McCann. Solo label is to be launched by the Record Organisation, which is now based at 5/6 Lombard Street, Dublin 2. Tel. 7845220. . . . The Freshmen and Elmer Fudd guested on RTE radio's "Ken's Club." . . . Jim McCann albums released by Polydor. . . . The new LP will consist of selections from McCann's previous two albums. The new LP will be called "McCanned" and will be accompanied with extensive folk dates in UK. . . . Donny Osmond's new single "Too Young" to be released at the end of the month. . . . The first 10,000 copies will be packaged in full colour bags imported from Germany. . . . Paul Mauriat's manager Valerio Couper in Dublin for three weeks on a new English language course. He was interviewed by RTE's radio "Music On The Move" during the Dublin Horse Show at the Royal Dublin Society grounds. . . . Polydor Ireland will release the first batch of (Continued on page 72)

Nfld. Gold for RCA Singer

ST. JOHNS, Nfld.—RCA Records, singer Dick Nolan's RCA album, "Fishererman's Bay" has been certified as a Canadian gold disk award for sales in Newfoundland alone the first time this has happened.

A special radio station single, "The Fisherman's Sheet," from the album is being mail-released. The album has sold in excess of 60,000 units, says RCA.

EMI, Polydor Hike

* Continued from page 69

to the Confederation of British Industries from price protection the extension of price will in force. No comment on this aspect was available from either company at press time but industry understands that EMI Record's income would be absorbed within the 5 percent leeway provided by the pact bearing in mind that EMI signed as a group and the record division is but one arm of its operation.



CELEBRATING the premiere of "Our Latin Thing" are from left: Jorge Santana, Leo Rosales, Pablo Tellez, of the group Malo, Jerry Masucci, president of Fania Records and producer of the film, and musical director Harvey Averne. With his back to the camera is Francisco Aguabella, also of Malo.

UK Records begs you not to play this single

We're very ashamed of it
It really is the worst ever made

To the sound of marching stormtroopers and the tune of "Deutschland Deutschland Uber Alles," the most banal lyrics are chanted by The Athletes Foot, backed by a Moog Synthesizer.

For a record that calls itself "The Official Munich Olympic Games Theme, 1972" we doubt it embodies the right spirit at all. So do us a favour. Please don't play it or hear it, it really is ghastly and quite atrocious.

Instead, why not play TERRY DACTYL and the DINOSAURS' "SEASIDE SHUFFLE" which has currently sold over 300,000 in Gt. Britain alone.



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 WGIG /Brunswick
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LOUISIANA
 WBRB /Baton Rouge
 WAIL /Baton Rouge
 KLOU /Lake Charles
 WYSL -FM /Shreveport
MARYLAND
 WIXX -Rockville
 WASA /Havre De Grace

MASSACHUSETTS
 WBCN -FM /Boston
MICHIGAN
 WOHT /Houghtaling
 WMBZ -FM /Marinette
 WNEE /Houghton
 WAYX /Waycross
 WGIG /Brunswick
 WMFM /East Coast
MISSISSIPPI
 WDOT /Greenville
 WDAL /Marietta
 WIBC /Baton Rouge
 WIKO /St. Louis
 WKOB /Corinth
 WRKL /Clarkdale
MISSOURI
 KBYZ /St. Louis
 KHEM /Kane
 KSHM -FM /St. Louis
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OKLAHOMA
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TEXAS
 KRLZ -FM /Dallas
 KTFM -FM /Houston
 KTFM -FM /San Antonio
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OREGON
 KOOL /The Dalles
 KOOL /Tulare
PENNSYLVANIA
 WTBG /Allentown
 WRSZ /State College
TEXAS
 KZFM -FM /Corpus Christi
 KZQZ /Waco
 KLV /Brownwood
 KRMH /FM /Austin
TEXAS
 KNOW /Austin
 KWFR /San Angelo
 KRBK /Lubbock
 KLR /Laredo
 KTF5 /Texarkana
 KUOI /Texarkana

NEW MEXICO
 KWHP -FM /Edmond
 KWAT /Albuquerque
 KUAM -FM /Albuquerque
 KRST -FM /Albuquerque
 KPAR /Albuquerque
 KGRT /Las Cruces
NEW YORK
 WCMF -FM /Rochester
 WOAL /Marietta
TEXAS
 KZFM -FM /Dallas
 KTFM -FM /Houston
 KTFM -FM /San Antonio
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THANKS.

28 STATES, 119 STATIONS. ALL PLAYING CARGOE'S

FEEL ALRIGHT
 (ADA-2901), the hit single from their first album,
CARGOE

ADS-2802.



Ardent Records, Distributed by The Stas Organization, Memphis, USA.

Director—DON OVENES

NUMBER OF SINGLES REVIEWED
THIS WEEK
102
LAST WEEK
90

Hot Chart Action

BABY DON'T GET BOOKEED ON ME—Mac Davis (*# from 13) . . . Davis comes up with his first top 10 winner with a heavy increase across the board, top 40, MOR and country. Hitting is all three charts, disc shows top 40 radio additions this week in Detroit, St. Louis, Pittsburgh, Miami, Kansas City, Indianapolis and Atlanta. It's #1 in Houston, #2 in San Antonio, #10 in D.C., Memphis, Atlanta, Charlotte, Birmingham, Louisville and Des Moines as well as top 20 in most other markets. Reflected in all 40 markets of play with the exception of N.O., Albany and WABC. Top 15 dealer sales action in 15 of the 21 markets. Firms checks with action in all 21 markets. He moves up #13 on *East* (Lorraine) with a pickup in both dealer sales response and MOR radio which is where the record originated 11 weeks ago! It hits the Country chart for the first week at #69.

BACK STABBERS—O'Jays (*#14 from 26) . . . in six weeks that one moves into the teens on the Hot

100 with a much noted increase in top 40 listings, this week in (KHH), Boston, Baltimore, Oklahoma City, Kansas City and Phoenix. It's #1 in Miami and top 10 in Philly, Detroit, Cleveland, D.C. and Syracuse. 33 of the 40 markets reporting still missing N.Y., Pittsburgh and N.O. Heavy sales action in Detroit, Chicago, Cleveland, St. Louis, Memphis, Atlanta, Miami and 13 other markets of the 21 polled. While moving well pop, it shows at #2 this week on the soul chart where it originated 7 weeks ago.

GO ALL THE WAY—Raspberries (*#28 from 40) . . . initial outing for the group has proven a total chart winner in nine weeks. Moving on into the top 30, disc reflects a strong increase in top 40 radio listings added in Baltimore, Kansas City, L.A. (KHH), Buffalo, now top 10 in Cleveland, D.C. and Fargo and top 20 in Dallas, Miami, Atlanta, Oklahoma City, Phoenix and Birmingham. Dealer sales response coming from 19 of the 21 markets checked with Top 15 mentions in 8 of them.

Breaking

EVERYBODY PLAYS THE FOOL—Main Ingredient (*#2 from 51) . . . disc bunting wide open with a heavy increase in top 40 radio as noted by pickup in L.A., N.Y. (WOR-FM), San Francisco, Dallas, Seattle, Memphis, Houston, Kansas City, Cincy and Louisville, bringing the total to 18 of the 40 markets checked. Dealer response showing in 17 of the 21 markets checked with Top 15 mentions in 8 of those markets. Disc also

jumped into the #13 spot on the Soul chart with an equal pickup in soul play and sales response as noted in pop. It bowed on the Soul chart eight weeks ago.

NIGHTS IN WHITE SATIN—Moody Blues (*#47 from 69) . . . a fast chart mover, this item from the group's first LP, showed a hefty increase and movement in top 40 listings over previous week, added in Boston, Detroit, Memphis and Atlanta with a total now of 11 of the 40 markets. Sales action in all but two of the 21 markets checked. Top 15 mentions in four sales markets.

Pop

DAVID CASSIDY—ROCK ME BABY (2:14)

(prod. David Cassidy) (writer, Cassidy-Cirigliano) (backed by Tunes, Tunes/Every Little Thing, ASCAP) New rock route sans bubblegum for David. Disc is well received with top 40 potency. Flips: No info available. BELL 4-2002

5TH DIMENSION—IF I COULD REACH YOU (3:08)

(prod. Bruce Novel) (writer, McDonald) (Nels, Thesz, Novel) Perfect production ballad, a super cut from their "Individually, Collectively" album. Disc is well received. Strong top 40 and MOR. Flips: No info available. BELL 4-2001

CORNELIUS BROTHERS & SISTER ROSE—DON'T EVER BE LONELY (A Poor Little Fool Like Me) (2:58)

(prod. Bob Archibald) (writer, Cornelius) (Unart/Sigodex, BMG)

Also Recommended

AL GREEN—GOT IT (3:55) (prod. Palmer, James/Curtis Rodgers, Prod) (writer, Green) (Toured, Screen, Gems-Colombia, BMG) BELL 4-2508

ROGER MILLER—Kings For Sale (3:19) (prod. Chips Moman) (writer, Hesley) (Tree, BMG) MERCURY 73232

BOZ SCAGGS—Blues (3:03) (prod. Boz Scaggs) (writer, Scaggs) (Blue Note, ASCAP) COLUMBIA 4-6370

SKYLAR—What Would I Do Without You (3:36) (prod. Rickie Lee Jones) (writer, Shadrack-Ashley) (Musica Shores, BMG) CAPITOL 3378

Country

HANK WILLIAMS, JR.—PRIDE'S NOT HARD TO SWALLOW (3:08)

(prod. Jim Vianeo) (writer, Chemist) (Penske, BMG) His "Eleven Best" took them to the #1 spot and this potent Jerry Chemist belted offers the same sales and chart potency. Flips: No info available. MGM 14421

Soul

CORNELIUS BROTHERS & SISTER ROSE—DON'T (See Pop Pick)

EVE BE LONELY (A Poor Little Fool Like Me)

STEVIE WONDER—KEEP ON RUNNING (See Pop Pick)

Also Recommended

AL GREEN—GOT IT (See Pop Pick)

PERCY SLEDGE—Sister Brother (2:58) (prod. Quin Ivy) (writers, Quin, Smith) (Quint, Quin) ATLANTIC 2566

STEVIE WONDER—KEEP ON RUNNING (3:14)

(prod. Stevie Wonder) (writer, Wonder) (Stevie, & Van Stock, LP) Flips: No info available. TAMLA 5422 (Motown)

JOHNNY RIVERS—COME HOME AMERICA (2:30)

(prod. Johnny Rivers) (writer, Rivers) (MCA) Disc is well received with a heavy fall belted for top 40 and MDR with an equally strong and positive message line. Flips: No info available. UNITED ARTISTS 50948

CASS ELLIOTT—(IF YOU'RE GONNA) BREAK ANOTHER HEART (2:20)

(prod. Lewis, Martinson) (writer, Hermann-Hedwiger) (Lenders, & Lewis, LP) Flips: No info available. Top 40 and MDR. Flips: No info available. RCA 7-0704

SANDPIPERS—Never Can Say Goodbye (2:40) (prod. Sesha Howes and Bob Adcox) (writer, Davis) (JASR) AM 1372

MILTON BRANTLEY—Candy Cane (3:33) (prod. Jim Rutledge) (writer, Milton) (Perry, Smith) CAPITOL 3270

FLEMING BARNES—Sister Blues (3:16) (prod. Fleming Barnes) (writer, Barnesman) (Middle Line/Central Songs, BMG) VAN-EBUAN 25157

DON CORP—Special Day (3:00) (prod. Ted Davies) (writer, Cooper) (Planetary, ASCAP) ROLLING 7171

SAM SINGH—Many Hands (3:54) (prod. Eddie Japan) (writer, Japan) (Screen, Gem-Central/Commodore, BMG) PARADISE 5174

BILL ANDERSON—DON'T SHE LOOK GOOD (2:07)

(writer, Chemist) (Penske, BMG) Strong rhythm belted material also penned by Jerry Chemist (writer). It shows with a winning Andrew performance. Flips: No info available. DECCA 32002 (MCA)

BOBBIE ROY—LEAVIN' ON YOUR MIND (2:23)

(prod. Bill Walker) (writer, Walker-Place) (Cedarswood, BMG) Updating of the Petty/Cline classic emotional material is exceptional and offers pop appeal as well. Strong follow up to "One Woman's Trash." Flips: "Candle in the Wind" (2:35) (Wilius, ASCAP) CAPITOL 3428

SOLOMON BURKE—MISTY/GET UP AND DO SOMETHING FOR YOURSELF (2:52/3:10)

(writers, Gamble-Durke, St. Louis, Jr.) (Vernon, ASCAP) (The Kid's) Powerful disc driving today strong. Chemist's classic has hit the top 40 and is well received as well. Flips: "I'm a Fool" (2:52) (Blue Book, SHM) CAPITOL 3427

SWAMP DOG & SAM STONE (3:57)

(prod. Jerry Williams, Jr.) (writers, Posing (Wise)/Gourpares, ASCAP) Powerful disc is tied with a heavy positive tempo to the growing number of unfortunate servicemen addicts, locally area by the title. It's a real winner. Flips: "I'm a Fool" (2:52) (Blue Book, SHM) CAPITOL 3427

ALLEN TOUSSAINT—Soul Sister (2:47) (prod. Allen Toussaint) (writer, Toussaint) (Maurice, BMG) REPRISE 1109

NEW BIRTH—Come Back Into My Life (Part 1) (3:14) (prod. Fuqua Prod) (writer, Bullock) (Durke, BMG) RCA 74-0774

SPEAK TO THE SKY—Rick Springfield (*#49 from 57) . . . label is showing a healthy move back to the charts with items such as this, a former gold disc in Australia! Top 40 radio increases noted in Boston, Memphis, Birmingham, L.A., Syracuse and Miami, while it climbs in Chicago, Philly, Detroit, Cleveland, Baltimore, D.C., Dallas, Milwaukee, Seattle, Minneapolis, Memphis, Atlanta, Houston and Des Moines. Dealer sales activity in all 21 markets except five with Top 15 mentions in two.

ALICE COOPER—(See Pop Pick)

MARGIE JOSEPH—LET'S GO SOMEWHERE AND LOVE (3:00)

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JESSE JAMES AND THE JAMES BOYS—The Sweetest Little Thing (This Side of Heaven) (prod. Jesse James) (3:59) (writers: James/Wilson) (James Boyz/Music, BMG) BUDAN 313

ROGER MILLER—RINGS FOR SALE (See Pop Pick)

RAY SANDERS—LITTLE GIRL (prod. Ray Sanders) (writer, Sanders) (Denier, BMG) UNITED ARTISTS 50933

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STAR PERFORMANCE—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller" (seal indicated by bullet).

For Week Ending
August 26, 1972

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"HEY LITTLE GIRL"

The provocative new single by

BUCKWHEAT

#184

LONDON
RECORDS

"Hey Little Girl" is part of the forthcoming
new Buckwheat LP. Watch for it.

Produced by Andy Di Martino

Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE	TRACK	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	Cancelled from National Retail Survey by the Music Publishers' Audit Department and the Record Market Research Department of Billboard.			TAPE PACKAGES AVAILABLE	TRACK	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA gold for sales of 1 Million dollars at manufacturer's level. RIAA seal available and applicable to music packages (Dist. indicated by colored dot).			TAPE PACKAGES AVAILABLE
											NA	ARTIST	Title, Label, Number (Dist. Label)	NA	ARTIST	Title, Label, Number (Dist. Label)	NA	ARTIST	Title, Label, Number (Dist. Label)	NA	ARTIST	Title, Label, Number (Dist. Label)	NA	ARTIST
1	1	5	CHICAGO V Columbia KC 31102	•	37	34	18	CHI-LITES A Lonely Man Epic KE 254179	NA	16	18	GRAND FUNK RAILROAD Mark, Don & Mel 1969-71 Crested 3AAB 11042	•	73	73	16	GRAND FUNK RAILROAD Mark, Don & Mel 1969-71 Crested 3AAB 11042	•	ARTIST	Title, Label, Number (Dist. Label)	NA			
2	2	11	ELTON JOHN Honky Chateau Mercury SRM 2526 (MCA)	•	49	15	15	FLASH I'm Gonna Be (Maniacal) 57 11040	NA	74	74	28	GEORGE CARLIN You're a Big Little Old Lo 72114 (Afterlife)	•	74	28	28	GEORGE CARLIN You're a Big Little Old Lo 72114 (Afterlife)	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
3	3	9	ALICE COOPER School's Out Warner Bros. 05 2623	•	39	43	11	URIAH HEWERTH Demons & Wizards Mercury SRM 1-439	NA	75	75	22	HUMBLE PIE Smokin' 57 4342	•	75	22	22	HUMBLE PIE Smokin' 57 4342	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
4	4	8	CARPENTERS Song For You A&M 3500 (MCA)	•	40	41	7	ELMORE THE LAST DAYS Fillmore 2323290 (Tapes Available Through Werner Bros.)	NA	76	79	4	DOORS Fool Circles Elektra 57 75038	•	76	4	4	DOORS Fool Circles Elektra 57 75038	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
5	5	3	CHEECH & CHONG Big Bambu Ode 57 7714 (A&M)	NA	51	9	9	ENTERTAINERS All Together Now Epic KE 311556	NA	77	77	27	STEVIE NICKS Helpless/Reckon Yourself Stax 3TOS 3002	•	77	27	27	STEVIE NICKS Helpless/Reckon Yourself Stax 3TOS 3002	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
6	5	9	ALICE COOPER Ghouls & Gorefest Geffen 57 4394	•	42	42	14	DONNA LEONARD I'm Gonna Be (Maniacal) 57 4320	NA	78	78	9	MOUTH & MACHEAL How Do You Do Polydor 57 200-000 (Mercury)	•	78	9	9	MOUTH & MACHEAL How Do You Do Polydor 57 200-000 (Mercury)	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
7	5	11	NEIL DIAMOND Mountain High Intercord 50 9234 (MCA)	•	43	37	26	NEIL YOUNG Harvest Reprise 45 2032	•	79	83	5	BOBBY VINTON Sealed With a Kiss Mercury 57 316-2 (CBS)	•	79	5	5	BOBBY VINTON Sealed With a Kiss Mercury 57 316-2 (CBS)	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
8	11	3	ROD STEWART Never A Dull Moment Mercury SRM 1646	•	44	39	28	BILLY PRESTON I Wrote a Simple Song Mercury SRM 3-507	NA	80	81	12	DILLARD & BRANCHES Roots & Branches Antennas AM 3901 (United Artists)	•	80	12	12	DILLARD & BRANCHES Roots & Branches Antennas AM 3901 (United Artists)	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
9	9	8	CARLOS SANTANA & BUDDY MILES Live Columbia KC 31308	•	45	44	73	CAROLE KING Tapestry Ode 5P 77009 (A&M)	•	81	81	19	GRAHAM NASH/DADDY CROSBY Atlantic 7226	•	81	19	21	ANDY & WILLIS Thank You From "The Godfather" Columbia KC 31303	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
10	10	5	EMERSON, LAKE & PALMER Trespass Capitol 50 9903	•	46	46	9	PINK FLOYD Obscured By Clouds Reprise 57 11076 (Capitol)	NA	82	82	21	ANDY & WILLIS Thank You From "The Godfather" Columbia KC 31303	•	82	21	21	ANDY & WILLIS Thank You From "The Godfather" Columbia KC 31303	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
11	12	7	LEON RUSSELL Dinner In SW 9911 (Capitol)	NA	47	50	9	JIM CROCE You Don't Mess Around With Jim A&M 4262 756	NA	83	126	3	RICK SPRINGFIELD Beginnings Capitol 11047	•	83	126	126	RICK SPRINGFIELD Beginnings Capitol 11047	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
12	13	8	ELVIS PRESLEY Elvis Live At Madison Square Gordan RCA 3500 (MCA)	•	48	52	5	CHEEKS Foxy Lady Capitol KRS 5514 (MCA)	NA	84	88	10	RAMSEY LEWIS TRIO Upendo Ni Pimjisa Columbia KC 31396	•	84	88	10	RAMSEY LEWIS TRIO Upendo Ni Pimjisa Columbia KC 31396	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
13	7	12	ROLLING STONES Exile on Main St. Rolling Stones CDC 3-2900 (Atlantic)	•	51	54	1	VAN MUNCHING Dinner, Dominick's Preview Mercury SRM 2623	NA	85	86	9	JERMAINE JACKSON Motown M 292 1 L	•	85	86	9	JERMAINE JACKSON Motown M 292 1 L	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
14	6	5	TREME DORE NIGHT Open Sesame ABC/Capitol 50 9203 (MCA)	•	50	18	28	STEPHEN STEILLS Manhattan Mercury SRM 50 9-0203	•	86	87	11	TOWER OF POWER Bump City Warner Bros. 11000 2616	•	86	87	11	TOWER OF POWER Bump City Warner Bros. 11000 2616	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
15	16	13	NEIL NILSSON Son of Schindler RCA 3517 (MCA)	NA	52	36	23	STEVIE NICKS Mabel Of My Mind Tangle 5 314-1 (Motown)	NA	88	88	11	JAMES BROWN Soul Classics Polydor SC 5401	•	88	88	11	JAMES BROWN Soul Classics Polydor SC 5401	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
16	16	13	JACKSON 5 Lookin' Through the Windows Motown M 250	NA	53	53	5	CORNELIUS BROTHERS & SISTER ROSE Brother & Sister Atlantic UAS 5566	NA	89	91	4	CLIFFORD STONE Nice To Be With You Sesame 5X6 7017 (Buddah)	•	89	91	4	CLIFFORD STONE Nice To Be With You Sesame 5X6 7017 (Buddah)	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
17	17	15	ROBERTA FLACK & DONNY Atlantic 7216	NA	54	55	9	ISLEY BROTHERS Brother, Brother, Brother T-Mark TNS 3009 (Buddah)	NA	90	108	2	TEMPTATIONS Temptations Capitol 11045	•	90	108	2	TEMPTATIONS Temptations Capitol 11045	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
18	21	30	GILBERT O'SULLIVAN I'm Not Landin'	NA	55	56	14	JIMI HENDRIX Come From the Shadows A&M SP 4239	NA	91	94	12	ARLO GUTHRIE Hobo's Lullaby Mercury 57 2000	•	91	94	12	ARLO GUTHRIE Hobo's Lullaby Mercury 57 2000	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
19	30	30	JETHRO TULL Thick As A Brick Reprise MS 2072	•	56	48	9	JOHNSON & YOKO/PLASTIC ONN BAND New York City Apple SVMS 3192	NA	92	110	10	JEFFERSON AIRPLANE Long John Silver Grunt FTR 1009 (RCA)	•	92	110	10	JEFFERSON AIRPLANE Long John Silver Grunt FTR 1009 (RCA)	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
20	21	18	ROBERTA FLACK Too Young MGM SRM 4854	•	57	57	10	BOBBY WOMACK Understanding Mercury UAS 5577	NA	93	93	11	DAVID & GIGI Step By Step & Ziggy Stardust & the Sisters From Mars RCA LSP 4702	•	93	93	11	DAVID & GIGI Step By Step & Ziggy Stardust & the Sisters From Mars RCA LSP 4702	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
21	24	12	CHUCK BERRY London Sessions Columbia CS 2000	NA	58	29	23	AL GREEN Let's Stay Together Hi-5 HN 32070 (London)	NA	94	94	47	CAT STEVENS Wild Thing/Firecat A&M SP 4213	•	94	94	47	CAT STEVENS Wild Thing/Firecat A&M SP 4213	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
22	22	16	PROCOL HARUM Live in Concert with the Edmonton Symphony Orchestra A&M LSP 4200	•	59	40	10	THE ROYAL CANADIAN MUSICAL BAND OF THE ROYAL SCOTS DRAGON GUARDS Amazing Grace RCA LSP 4200	NA	95	95	92	JOHN MAYALL Blues Fusion Polydor PO 8027	•	95	95	92	JOHN MAYALL Blues Fusion Polydor PO 8027	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
23	23	51	DEREK & THE DOMINOS Layla Atco 3 2704	•	60	60	16	THE BEACH GROUP I'm Gonna Be (Maniacal) 57 103-0 (1966)	NA	96	96	80	BREAD Baby I'm Want You Elektra EKS 75015	•	96	80	80	BREAD Baby I'm Want You Elektra EKS 75015	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
24	25	24	EDDIE RABIOSKI Eat At Peach Capricorn 2C 0102 (Warner Bros.)	•	61	53	18	SAMMY DAVIS, JR. Now Mercury SRM 4-022	NA	97	121	1	ELVIS PRESLEY Live At The Paramount RCA LSP 4779	•	97	121	1	ELVIS PRESLEY Live At The Paramount RCA LSP 4779	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
25	26	26	RONNIE SOUTER I'm Gonna Be (Maniacal) 57 103-0 (1966)	•	62	61	41	WAR All Day Music Universal Artists UAS 5546	NA	98	115	15	RASPBERRIES Capitol C 11056	•	98	115	15	RASPBERRIES Capitol C 11056	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
26	21	11	ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace Atlantic SRM 4206	NA	63	59	35	ALICE COOPER Killer Warner Bros. SRM 5567	NA	99	92	20	DEEP PEOPLE People In Heaven Warner Bros. SRM 55607	•	99	92	20	DEEP PEOPLE People In Heaven Warner Bros. SRM 55607	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
27	27	28	ROBERTA FLACK First Take First Take	•	64	62	13	BEACH BOYS Pet Sounds/Carl & the Passions— So Tough RCA LSP 42028	NA	100	113	3	SMOKEY ROBINSON & THE MIRACLES Flying High Together T-Neck T-Neck (brown)	•	100	113	3	SMOKEY ROBINSON & THE MIRACLES Flying High Together T-Neck T-Neck (brown)	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
28	28	10	EAGLES Asylum 50 5054 (Atlantic)	•	65	70	8	JAMES BROWN I'm Ready Polydor PD 5028	NA	101	103	17	CHARLIE MCBOY Real McCoy Management Z 31329 (CBS)	•	101	103	17	CHARLIE MCBOY Real McCoy Management Z 31329 (CBS)	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
29	29	11	JANIS JOHNSON Live In Concert Columbia CS 33160	•	66	64	14	JUDY COLLINS Colors of the Day/The Best of Judy Collins 50 4030	NA	102	95	32	YES Telia Mercury SRM 42001	•	102	95	32	YES Telia Mercury SRM 42001	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
30	31	21	HISTORY OF ERIC CLAPTON Alo 50 3003	NA	67	71	18	BLOODROCK Live Columbia 51003	NA	103	91	8	ELVIS PRESLEY Sister Rosetta Tharpe His Movies RCA Condensed 55 2502	•	103	91	8	ELVIS PRESLEY Sister Rosetta Tharpe His Movies RCA Condensed 55 2502	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
31	32	26	DONNY HATHAWAY Live A&M SP 33-28	NA	68	66	11	THE JAMIES Close Up Presto XPS 71055 (London)	NA	104	97	18	DR. HOOK & THE MEDICINE SHOW Columbia C 3096	•	104	97	18	DR. HOOK & THE MEDICINE SHOW Columbia C 3096	•	ARTIST	Title, Label, Number (Dist. Label)	NA		
32	32	35	46	GOOSEBELL Original Cast Bell 1102	NA	69	68	19	JOHNNY CASTOR BUNCH It's Just Begun RCA LSP 46-46	NA	105	90	11	BOB WEIR The Grateful Dead Warner Bros. 55 2627	•	105	90	11	BOB WEIR The Grateful Dead Warner Bros. 55 2627	•	ARTIST	Title, Label, Number (Dist. Label)	NA	
33	32	26	11	WAYNE NEWTON Don't You Walk So Fast Columbia 50 3003 (CBS)	•	70	69	20	AMERICA Werner Bros. 85 2576	NA	106	109	11	JERRY BUTLER Spice of Life Mercury SRM 3-2902	•	106	109	11	JERRY BUTLER Spice of Life Mercury SRM 3-2902	•	ARTIST	Title, Label, Number (Dist. Label)	NA	
34	34	45	7	THE ROLLING STONES Distant Light Epic 30 3958 (CBS)	•	71	72	21	BOB GUTHRIE Sister Rosetta Tharpe Paramount PAs 1003 (Famous)	NA	107	107	34	SIR GARTH & FRIENDS Concert for Bangladesh A&M STX 3385	•	107	107	34	SIR GARTH & FRIENDS Concert for Bangladesh A&M STX 3385	•	ARTIST	Title, Label, Number (Dist. Label)	NA	
35	38	11	WAYNE NEWTON Don't You Walk So Fast Columbia 50 3003 (CBS)	•	72	86	3	SALCAT Motorcycle Massa Mercury SRM 3-2902	NA	108	—	1	T. REX The Slider Mercury SRM 55 2008	•	108	—	1	T. REX The Slider Mercury SRM 55 2008	•	ARTIST	Title, Label, Number (Dist. Label)	NA		

A MILLION TO ONE LEADS TO ONE LIFE TO LIVE

DeLuxe 139
NEWEST SINGLE

THE MANHATTANS



KING RECORDS

DISTRIBUTED BY STARDAY-KING RECORDS

NASHVILLE

LONDON

NEW YORK

bookings: Queens Booking Agency, N.Y.

management: Hermie Hamlin

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title, Label, Number (Dist., Label)	TAPE PACKAGES AVAILABLE	# TRACK	CASSETTE	# TRACK	CASSETTE	# TRACK	CASSETTE	# TRACK	CASSETTE	# TRACK	CASSETTE				
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title, Label, Number (Dist., Label)	TAPE PACKAGES AVAILABLE	# TRACK	CASSETTE	# TRACK	CASSETTE	# TRACK	CASSETTE	# TRACK	CASSETTE	# TRACK	CASSETTE	# TRACK	CASSETTE		
109 104 18	MANORILL	18	Manorill	Manorill	NA	139	144	54	SHAF	Soundtrack/Isaac Hayes	100	144	54	SHAF'S BIG SCORE	1	SHAF'S BIG SCORE	NA		
110 96 24	GRASS ROOTS	24	Motion Along	Dunkill DSK 50112	NA	140	139	42	DON MCLEAN	American Pie	100	140	42	JACKSON 5	5 Greatest Hits	1	JACKSON 5	NA	
111 100 29	PAUL SIMON	29	Paul Simon	Columbia KC 30750	NA	141	137	27	JOHNSON & CHER	United Artists UAS 5535	100	141	28	ERIC THOMAS	111	111	111	111	NA
112 105 1	CURTIS MAYFIELD/SONGTRACK	1	Curtis Mayfield	Curtis CRS 8014 107 (Stylized)	NA	142	141	28	ARTHRA FINCH	All I Ever Need Is You	100	142	28	ERIC THOMAS	First Time Ever (I Saw Your Face)	1	ERIC THOMAS	NA	
113 105 24	HARRY CHAPIN	24	HARRY CHAPIN	Music & Tales CRS 80203	NA	143	142	24	CABARET	Soundtrack	100	143	10	SARAH VAUGHN/MICHEL LEGRAND	Music & Tales	1	SARAH VAUGHN/MICHEL LEGRAND	NA	
114 117 8	BLACK OAK ARKANSAS	8	If An Angel Came to See You, Would You Make Her Feel at Home	Atlantic 80 613	NA	144	143	10	JOHNNY MATHIS	All Time Greatest Hits	100	144	10	ROBY GALLAGHER	Black Oak Arkansas	1	ROBY GALLAGHER	NA	
115 106 9	FREDIEKE HART	9	Bless Your Heart	Capitol ST 10723	NA	145	136	13	JOHNNY HENIFF	Love Theme From "The Godfather"	100	145	13	CAPTAIN BLOOD	First Time Ever (I Saw Your Face)	1	CAPTAIN BLOOD	NA	
116 111 12	JOHN MATHIS	12	First Time Ever (I Saw Your Face)	Columbia KC 31422	NA	146	147	11	FUNKADELIC	American Eats Its Young	100	146	11	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
117 102 19	JOE TEX	19	Joe Tex	Mercury 100 4002 (Mercury)	NA	147	135	14	SUPREMES	Evolution 2020 (Ches/Janus)	100	147	17	SARAH VAUGHN/MICHEL LEGRAND	Music & Tales	1	SARAH VAUGHN/MICHEL LEGRAND	NA	
118 118 7	JERRY REED	7	The Best of Jerry Reed	LP 4729	NA	148	149	10	JOHN GARCIA	First Time Ever (I Saw Your Face)	100	148	10	ROBY GALLAGHER	Black Oak Arkansas	1	ROBY GALLAGHER	NA	
119 1 —	MICHAEL JACKSON	—	Michael Jackson	Ben Melton M 755 L	NA	149	151	5	RAY PRICE	Evolution 2014 (Stereo Dimension)	100	149	5	SARAH VAUGHN/MICHEL LEGRAND	Music & Tales	1	SARAH VAUGHN/MICHEL LEGRAND	NA	
120 120 23	FRANK SINATRA	23	Frank Sinatra	LP 4702 Vol. 2 Regent F5 1024	NA	150	150	9	SANT KENTON	Today	100	150	9	ROBY GALLAGHER	Black Oak Arkansas	1	ROBY GALLAGHER	NA	
121 101 93	NILSSON	93	Nilsson	Schallmühle 101 LP 0105	NA	151	145	10	DELFONICS	Tell Me This Is a Dream	100	151	5	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
122 115 16	MOUNTAIN	16	Live—The Road Goes On	Windfall 8001 (Bell)	NA	152	159	19	FLEETWOOD MAC	Philly Groove 1154 (Bell)	100	152	19	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
123 116 18	THE CHIEF	18	Chief	From the People ABC/TCR ABCX 755	NA	153	159	19	ERIC ANDERSON	First Time Ever (I Saw Your Face)	100	153	19	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
124 119 14	FREE	14	Free	LP 4409 (Bell)	NA	154	148	23	ERIC WINTER'S WHITE TRASH	Rockwood	100	154	23	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
125 128 49	CHEECH & CHONG	49	Cheech & Chong	LP 77010 (A&M)	NA	155	159	19	ERIC WINTER'S WHITE TRASH	Rockwood	100	155	19	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
126 122 18	CREEDENCE CLEARWATER REVIVAL	18	Creedence Clearwater Revival	LP 77054 (London)	NA	156	159	9	SHAZ NA NA	Night Is Still Young	100	156	9	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
127 129 47	REINHOLD FLACK	47	Reinhold Flack	Quiet Fire Atlantic SD 5194	NA	157	162	26	CRUSADEES	I Blue Thump BIS 4001 (Fenwood)	100	157	162	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
128 132 5	ROY CLARK	5	Roy Clark	LP 4409 (Bell)	NA	158	161	18	HENRY MANGINI & DOC SEVERINSEN	Henry Mancini & Doc Severinse	100	158	18	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
129 199 2	ENGELBERT HUMPERDINCK	2	Engelbert Humperdinck	In Time Parlo 71053/4 (London)	NA	160	131	18	ERIC WINTER'S WHITE TRASH	Rockwood	100	160	131	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
130 127 44	FOOTER ON THE ROOF	44	Footer on the Roof	Soundtrack United Artists UAS 19900	NA	161	163	6	THE ITEM	Testing VAN MORISON	100	161	163	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
131 125 29	LJ CAL	29	LJ Cal	Naturally Shuler SW 8000 (Capitol)	NA	162	167	6	IKE & TINA TURNER	Feel Good United Artists UAS 55996	100	162	167	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
132 140 9	LOOKING GLASS	9	Looking Glass	EPIC K 31220 (CBS)	NA	163	158	36	A CLOCKWORK ORANGE	Shelter SW 8000 (Capitol)	100	163	158	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
133 140 1	TOWER OF POWER	1	Tower of Power	East Bay Grease LP 4729 (Atlantic)	NA	164	164	5	REED FOXX & DESMOND WILSON	Reed Foxx & Desmond Wilson	100	164	5	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
134 124 11	STEPPENWOLF	11	Steppenwolf	Rest In Peace Rock Hill DSK 50124	NA	165	200	2	CHARLEY PRIDE	Charley Pride & Friends	100	165	200	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
135 123 16	MEET THE BRAODY BUNCH	16	Meet the Braody Bunch	LP 4409 (Bell)	NA	166	168	7	NEW SEEKERS	Circles United Artists EKS 70204	100	166	168	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
136 133 40	ELTON JOHN	40	Elton John	Madmen Across the Water UBI 93120 (MCA)	NA	167	166	25	BOB BOOGIE & TEEN TEARS	Grizzlies Hit Columbia KC 31170	100	167	166	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
137 134 29	MALO	29	Malo	Warner Bros. MS 2564	NA	168	169	1	VALERIE SIMPSON	Temple T 317 L (Motown)	100	168	169	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	
138 130 11	CARROLL O'CONNOR	11	Carroll O'Connor	Remembering You A&M ST 4540	NA	169	169	9	TONY BENNETT	With Love Columbia KC 31406	100	169	169	ERIC ANDERSON	First Time Ever (I Saw Your Face)	1	ERIC ANDERSON	NA	

TOP LP'S & TAPE

A-Z (LISTED BY ARTIST)

Artists

Gamble Records joins the Columbia family with the week's most definite hit.

As of this week, Columbia Records welcomes Gamble Records into our family of custom labels.

And the first Gamble single to get Columbia distribution is the newest Intruders hit, "(Win, Place or Show) She's a Winner." A brilliant song that was threatening to break into a monster last week.

And this week it's a sure thing.



"(Win, Place or Show) She's a Winner"
by The Intruders. On Gamble Records,
now distributed by Columbia.

TVC Software Picture Bright With Players

• Continued from page 3

less dependent on software (people can make their own), a fact program producers and distributors have to consider. But the large quantity of software that is being delivered as well as Gartrivision's move toward consumers has programmers excited.

Time-Life video general manager Tom Gortikoff said the number of Sony U-Matics in U.S. users' hands has passed 15,000. Current combined monthly output (coming from America, Japan and Japan Victor/IVC) is also reaching 5,000 by some estimates (most aimed at the U.S.) and year-end sales are expected to reach as high as 40,000 units.

Meanwhile, Sears is believed to expect the sale of 492 Gartrivision consoles through 18 Chicago stores by the end of August. Chicago area pre-recorded store sales: June—77, July—49, Aug.—47, Sept.—71, Oct.—58, Nov.—61, Dec.—80, Jan.—49. During the first half of the year, projected sales for the Chicago area (no breakdown by store) in blank or pre-recorded categories or on availability of pre-recorded cartridges).

Sony

Sony tape players have been going into the educational, industrial and business areas (see separate story on Polk Bros. retail effort in Chicago) but programming producers/distributors recognize students, businessmen, em-

ployees, teachers, doctors, nurses, patients are individuals as well.

Thus, TV's software has a wide array of users from small firms as Time-Life Video, Videorecord Corp. of America, Aims Instructional Media Services, McGraw-Hill Film/Video Productions, Media Five Film Dist., Stevens Bostons Productions and others. These and other distributors are also offering software on features, cartoons, children's stories, how-to series, self-improvement and a wide range of topic titles.

Sony, of course, is not the only one to have recently begun to enter firms in software. Gartrivision has plunged deeply. Its stock of *Family and Nonfiction* (with Gartrivision retaining rights to) include theater, art, music, sports, gourmet cooking, children's stories, adult education, news and documentaries (instead in software) C672-2).

While both Videorecord Corp. and Time-Life have elected to make their software available in the *5 1/2* U.S. standard, TLV is taking to Gartrivision and both say they will release in any standard that program "value added" software programming to interest areas similar to CTI though VCA is heavy in health care.

Like Cambridge Rental Network (see separate story), VCA has adopted two-step distribution with its dealers now being supported by national distributor TLV, going direct and presenting contentions on business and industry and not handling equipment, will draw upon the direct mail resources of its corporate parent, Time, Inc.

Rackers Hold Summit Meet On Price Up

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participation and contribution to the NARM convention, etc.

The fact that such a survey has been made is viewed by observers as indicating that the RIAA, under the presidency of Stanley Gorikoff, is making a strong effort to keep the manufacturers' convention role.

With respect to the rack jobber-manufacturer price problem, some sentiment at the Chicago meeting was in favor of the rackers showing that they were being discriminated against by one manufacturer as proof of strength. However, this view was counterbalanced, it was stated, by others who were refused to do so as a condition of entry. One racker explained that it would be up to each individual rack jobber to work out his solution.

Another spokesman stated that when a rack jobber would state that he had to do was buy hits, buy what he needed—and be cool with regard to other merchandise.

Although the Chicago meeting was arranged without any specific price, it was agreed that the price had leaked far and wide. "One wholesaler who was not present but who is close to the scene expressed the view that the price had leaked and that the rack jobber could do, and that the manufacturer holds all the marks," added.

He added: "The manufacturer has concluded exclusively that there is no deal for Alain Covert. He concluded that some product must be bought, no matter whom the manufacturer might be—but that the rack jobber could be more selective in his buying of other product.

Manufacturers feel that their price schedules and their fair share of the general economy, costs of production and costs of doing business. And not all wholesalers feel the manufacturers are always to be trusted.

One wholesaler stated: "Our segment of the business has had it tougher not only because of price increases, but also because of a number of manufacturers who feel this is unjustified and that the manufacturer has a right—and he is exercising that right—to demand payment of the cost of use of such money, to make sure that no cheating is going on."

"In other words," the manufacturer said, "you can spend your money on a rack jobber, but you cannot steal it. The industry should become more stabilized."

A manufacturer, also expressing the view of some of his fellowmen, said: "I think a wholesaler today you do not know exactly to whom you are talking; you don't know whether he is a distributor, a rack jobber, a distributor, a manufacturer or a retailer."

NARM Announcement

At pretime, NARM issued a statement that its rack jobbers are to be given a 10% discount in maintaining their NARM catalog and characteristically effective in selling it. And this is without cutting price and re-shipping returns as surplus. A&M prefers to destroy returns. "We just eat down catalog titles from the top," said Covert. "But every one of those titles will sell consistently." My assistant, Lance Freed, just got back from a meeting with Alan Gorikoff, NARM staff in Minneapolis. And they told him that the biggest sellers throughout their whole Midwest market are the rack jobbers. "Cat Stevens and Carole King catalog albums."

Music Two Distributes FD Records in 5 Areas

NEW YORK—Flying Dutchman Records has joined a list of independent label distributors for Music Two, the RCA branch distributing wing, from Monday (21).

Bob Thelin, president of Flying Dutchman, said that Music Two will distribute the label in five areas: Boston, Atlanta, Dallas, Cleveland and Los Angeles.

Music Two has distributed by major manufacturers since its inception, "we continued, "we felt, around January of this year, that it was time to expand to a point in terms of catalog and product quality that independent distribution was the soundest path to go." said, presently in the future.

The decision to utilize Music Two was the first area to be taken, as the firm has a strong sales force and promotion capability, as well as financial situation, making them "a strong addition to our distribution," said Thelin.

Thelin added that, " Flying Dutchman, following the Music Two deal will not change any of its independent distributors in the foreseeable future."

Gene Settler, vice president of Music Two, said that the adding of Flying Dutchman for distribution has "proven very successful," both for the labels and for the firm.

One of our major strengths," he continued, "is that we sell records, not labels." He stated that

Franchise Chain Begins O & O's

• Continued from page 1

the Carolinas, Virginia and Tennessee.

Howard also said he feels that the chain of 18 o. and o. stores will provide him with valuable consistent data on how to better his franchise chain. He has 18 stores presently. Howard intends to hire all the o. and o. store personnel in his headquarters here and train them in his system.

In addition to his regular franchise, Howard intends to try to open more o. and o. stores in 1973. He said that the o. and o. store would be competing with a franchise store anywhere.

Stand on Payola

• Continued from page 3

NATHAN DREZNER, executive director, NARM, has drawn up a plan to end all its actions, the new radio broadcaster and the old established disk jockey, together with one common goal.

He said: "Before we leave Philadelphia we intend to bury our differences and work towards the realization of our dream of a strong, independent radio station, the power to negotiate with the industry for minority broadcasters."

Cordell also said that he feels that the new radio station will give minority of communicators with individual access to equal opportunities, and inalienable right to be part of the industry, is coming to exist, despite inequities which still exist.

He discounted recent reports that major record companies were supporting the development of black talent, and said that the black man in the music industry had a more definitive voice in his own right than ever before.

Charity Concert

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Randall's Island will highlight the afternoon.

While most popularly priced tickets for the charity concert will be \$12.50, \$10, \$8 and \$6, are available. All funds raised by the event will be used to establish model, small community residential facilities for the mentally retarded.

Music Two has been able to increase the sales and the market penetration of every label distributed by the company through such a policy. Another factor in the company's success he added, is the company's authority, each branch sales manager, as well as having salesmen who are promotional salesmen who are promotional men who are sales men.

Settler also added that the "same coverage" which is given "equally" to all labels is a factor as why Music Two's accounts are growing.

Managers Vie In Court Suit

LOS ANGELES—Veteran manager Gene Settler has filed suit against Zack Glickman, Music Artist's Mgt., Esmoren Entertainment, Ltd., and Fat Cat Music here in Superior Court, alleging he was deprived of his rights as a shareholder in the defendant firms.

Reuben alleges that he owns 50 percent of the stock in the firm in a deal negotiated with Glickman Dec. 30, 1971. He charges he has never received his stock and has been thwarted in attempting to exercise his rights as a shareholder. His complaint charges that Glickman has used the corporation for his personal benefit and has been enriching the firms. He is also asking for the repayment of a loan of \$15,000, made to Glickman in January, 1970, in which, he alleges, only \$863.55 has been returned.

1st U.S. Anti-Piracy Arrest

• Continued from page 1

bore the new record copyright symbol, the encircled P, and a poster, 15 BC recording and mastering studio. Vitol prompted notification of the Record Industry Association of America, which took it from there to the FBI.

Under the anti-piracy act, anyone who manufactures or uses interchangeable parts (i.e. masters, tapes, records etc.) that infringe an original copyrighted recording—or anyone who aids and abets in the manufacture, is in violation of the federal copyright and piracy statute.

The Justice Department high praise for the RIAA and other industry associations who are cooperating with both the dealers and importers in their complaints and forwarding to the government those applicable to violation of the new copyright act.

The department urges all who have knowledge of unlicensed copying of the new recordings to get complaints quickly to the RIAA or to local FBI offices.

BEACH BOYS DNEY STORY

KANSAS CITY, Mo.—A representative of the Beach Boys has stated that the group "never heard of any action by the Dutch artist (Anouk).

It was reported (Billboard, Aug. 12) that Anouk was protesting that the Beach Boys were residents of Holland and that the group, working from that country, could find no traces of other American groups to reside there and take work from Dutch groups.

Spokesman for the Beach Boys stated that the group intended originally to take only a three-month vacation in Holland.

Moss Traces A&M's Year

• Continued from page 1

their own profits by making profits for you," Moss said. "It's a myth you can make payment to independent distributors. I believe the majors spread these stories so that independent producers will sell their masters through these labels like Alpert and Herb Alpert and I did in September 1962."

More stressed that A&M maintains a professional relationship with its distributors. "We don't ship 20,000 albums when the dealer asks for only 10,000, and we don't take back 10,000 and we turn to make our fixed quarters look better."

Alpert cited A&R

Moss pointed out Alpert's unusual gifts for spending and employing talent, and maintained not only by the fact that he produced the records which first popularized the Beach Boys, the Monkees and the Baja Marlin Band, but more recently by his 1969 signing of the Carpenters.

But because of all the touring he did during the TJB's heyday, Alpert now prefers to work close to A&M's office lot, the former Charles E. Smith building, his brother, David, a builder and contractor, Alpert watches over the multi-million-dollar construction project, which also needed facilities for the growing label's needs.

Moss carries on the bulk of the

Expert 'Job Bank'

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when maverick station capitals under pressure, call on the organization for black employees.

On the contrary, subject of the day among black alums in the industry, the group feels that unionization is the ultimate answer, as NATRA, because of restrictions of its chart, would be forced to effectively come to grips with the problem.

The group hopes to air its position at NATRA's general meetings scheduled for the duration of the conference.

five different people
with one very special sound



and
another
spectacular
single!



"if i could reach you"

the 5th

dimension

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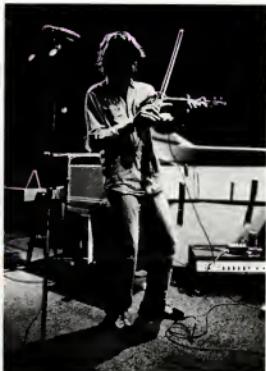
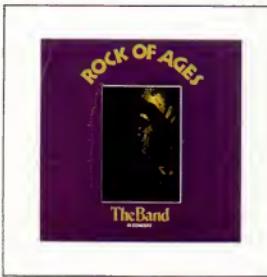
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BELL RECORDS

A Division of Columbia Pictures Industries, Inc.

"IF I COULD REACH YOU"
and
"LAST NIGHT"
I DIDN'T GET TO SLEEP AT ALL
featured on their current album!
Bell-6073





ROCK OF AGES

It's New Year's Eve in New York City, on Fourteenth street, at The Academy of Music.

The BAND is about to share the last day of the year with us. We know their music. We know that they were once The Hawks. That they worked with Dylan for several years. That they've been together for eleven years. We know the historic Big Pink; their masterpiece, The Band; their 1971 autobiography on record, Stage Fright; and the experimental Cahoots. We know they are Robbie Robertson, Levon Helm, Rick Danko, Richard Manuel, Garth Hudson.

The BAND live on the eclipse of a new year is especially fitting since all those other people who are in bands today were home listening to The Big Beat on their radios when The Hawks were out there playing it. They were one of the original "live" bands. They were the Sons of the Teenage Pioneers of Rhythm and Blues, Country and Western, and Rock and Roll.

This New Year's Eve the group has chosen to sum up their years of music as The BAND by performing some of the rock 'n' roll classics contained in their known albums, and a lot of songs they've never recorded. The concert gives them all a breath of new life, a feat due in no small part to the monster horn charts devised by innovative arranger, Allen Toussaint.

This spontaneous audience-participating concert, with Toussaint's New Orleans' influenced horn section recreating the familiar songs as freshly and startlingly alive as the new, is a true musical event that we can share via this two-record set.

This album is another further step in The Band's development.

In the development of our music.

The music of our age.

This is ROCK OF AGES.

The Band IN CONCERT



PRODUCED BY THE BAND